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GLADWIN, F.

DISSERTATIONS

ON THE

RHETORIC, PROSODY AND RHYME

OF

THE PERSIANS.

DISSERTATIONS

ON THE

HISTORIC TROPOLOGY AND RHYME

OF

THE PERSIANS.

DISSERTATIONS

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RHETORIC, PROSODY AND RHYME

OF

THE PERSIANS.

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THE following pages are extracted and compiled from the Muj-má us Su-ny-eh *of* Nizám eddeen Ahmed, *the* Arooz *of* Syfee, *and the* Cá-fe-yeh *of* Shums-ed-deen, *works of distinguished merit in the Persian Language; although the style is in many places somewhat obscure and perplexed, and the rules in general too prolix and diffuse.—To remedy these inconveniences, by combining perspicuity with conciseness, is the present intention, in order to render the Publication more useful and agreeable to the English Reader.*

PART I.

COMPOSITION.

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Of the different Kinds of Composition.

Elm bu-de-a علم بديع is the art of arranging the words of a discourse with elegance and precision.

A composition is either in prose or in verse. Prose is of three kinds: 1. *Meh-ruj-juz* مرجز, or poetical prose, having measure without rhyme: 2. *Meh-suj-jeh* مسجع, having rhyme without any measure: 3. *Aa-ree* عاري, simple prose, devoid both of rhyme and of measure. Neither rhyme without measure, nor measure without rhyme, is poetry; it being necessary that both should be combined to form verse.

Poetical composition is of ten kinds: 1. *Ghuz-el* غزل; 2. *Kasee-deh* قصيده; 3. *Tush-beeb* تشبيب; 4. *Ke-tá-a* قطعه; 5. *Rubá-ee* رباعي; 6. *Fird* فرد; 7 *Mus-ne-wee* مثنوي; 8. *Tirjee-a* ترجيع; 9. *Mo-sum-mut* مسمط; 10. *Mos-ta-zád* مستزاد.

1. The word غزل *Ghuz-el* (or Ode) literally signifies taking delight in the conversation of the fair sex; and is used technically for several couplets composed in one measure. The first couplet is called *Mo-sur-reh* مصرع, being a pair of rhyming hemistichs, and which couplet is now more commonly called *Mutla* مطلع. It is a general rule, that the *Ghuzel* do not contain more than twelve distichs—although some Poets formerly made *Ghuzels* of greater length; but now the rule is never transgressed. The common subjects of a *Ghuzel* are, the beauty of a mistress, and the sufferings of a lover, and the praise of love and friendship, under various circumstances. Sometimes it may treat of other matters, such as the mystical doctrines of the Soofees, the commendation of wine or hilarity. It is addressed, either to a mistress, or some other person, as the topic may require. It is thought best for the Poet to conceal his name until the last couplet; although few paid regard to this rule before the time of Sady, since which period it has generally been observed.

2. The *Ka-see-deh* قصیدہ (or Idyllium) resembles the *Ghuzel*, excepting that the *Ka-see-deh* must consist of more than twelve distichs. The subject may be either praise or satire, morality, or other matters. It is usual, in the *Ka-see-deh*, to have two or three of the distichs composed of rhyming hemistichs, which is the same as *Mutla* already described; although, according to some, the description of *Mutla* is confined to the first distich: but, in all cases when the Poet wishes to introduce into the *Ka-see-deh* a second *Mutla*, it is proper for him to intimate his intention in the preceding line. The

Du-á-tá-beed دعاي تابيد, signifying, "as long as such a thing endures, may you exist!" is proper at the conclusion of a *Ka-see-deh*, whose subject is praise. With the Arabians the *Ka-see-deh* hath no determinate number of lines, insomuch that they sometimes make it exceed five hundred distichs. The most eminent amongst the Persians have fixed the greatest extent of the *Ka-see-deh* at one hundred and twenty distichs.

3. *Tush-beeb* تشبيب signifies a representation of the season of youth and beauty, being a description of one's own feelings in love; but, in common use, it implies that praise which is bestowed on any thing, and the relation of circumstances, whether in celebration of love, or any other subject. The distichs, from the commencement of the *Ka-see-deh*, until the eulogium or *Me-dah* مدح, including every thing that the Poet wishes to describe, and which they call *Tush-beeb*, is a species of *Ghuzel*. But, in the *Ka-see-deh*, it is necessary that the descriptive distichs be followed by a *Te-khu-lus* تخلص, which is a transition from the description to the eulogium in a proper manner. A *Ka-see-deh* not having such a transition, is called *Muk-te-zeb* مقتضب; and when it is devoid of description, being an eulogium from the beginning to end, it is named *Mo-jud-dud* مجدد.

4. *Ke-tá-a* قطعه literally signifies a payment of any thing; but in poetry it means some distichs corresponding in measure and rhyme, but without a *Mutla*.

5. *Ru-bá-ee* رباعي (tetrastich) consists of two distichs corresponding in cadence, and composed in a measure peculiar to itself: but for the third hemistich, it is not necessary that it should rhyme with the fourth; however there is no rule to the contrary.

6. *Fird* فرد is a single distich, or *Biet* بيت, whose hemistichs may rhyme or not as the Poet pleases.

7. *Mus-ne-wee* مثنوي is composed of distichs corresponding in measure, each consisting of a pair of rhymes; and besides which the distichs have distinct poetical endings. This species of poetry is also called *Mooz-de-wuj* مزدوج (or wedded).

The explanation of *Mo-sum-mut*, *Tir-jee-e*, and *Mos-ta-zád*, will be given in the proper place.

Of the Construction of Words.

To those skilled in the construction of language, it is well known that the rules which have been laid down for the management thereof, by men of skill and learning, are very numerous; but, in this

humble attempt, the author has collected together such only as are of general use, and most worthy of consideration.

The art of *Tir-see-a* coming most properly under the head of *Mutla*, and being the most conspicuous part of a composition, I shall therefore commence with it.

Tir-see-a ترصيع is an Arabic word, signifying, setting jewels in any thing: and, in composition, is when the author, in prose or in verse, divides his sentence into distinct parts, and assigns to each word another corresponding with it in measure and in rhyme. As an example, I shall quote a distich from Ab-dul Wa-sa-e Je-be-lee.

آرا يش آفاق شد رخسار بزم آرا ي تو
آسايش عشاق شد ديدار روح افزاي تو

"Thy cheek, the ornament of the banquet, embellished the universe:
the lovers were comforted by thy soul-enlivening presence."

Tir-see-a má-ul Tuj-nees ترصيع مع التجنيس. *Tir-see-a*, in itself, is a great beauty; but when united with *Tuj-nees*, or resemblance in the form of the words, the effect is greatly heightened. Thus:

من نيازارم ار تونازاري
من نيازآرم ارتوناز اري

"I shall not be distressed, if you do not distress me:
I shall be wishful, if you are sportive."

Tuj-nees تجنيس literally signifies similarity, and, in rhetoric, is when the author uses two or more words resembling each other in writing or in speech, but having different significations: and of these there are seven kinds: 1. *Tuj-nee-se tám*; 2. *Tuj-nee-se ná-kus*; 3. *Tuj-nee-se zá-yed*; 4. *Tuj-nee-se mo-ruck-kub*; 5. *Tuj-nee-se mo-kur-rur*; 6. *Tuj-nee-se mo-tur-ruf*; 7. *Tuj-nee-se-khut*.

1. *Tuj-nee-se tám* تجنيس تام is when two words are the same in sound and in form, but have different significations, without any variation in the vowel points.

اگر روي ترا نسبت بگل كردم غلط كردم
وگر موي ترا مشك ختا گفتم خطا گفتم

"If I compared your cheek to the rose, I committed a mistake: and if I called your hair Musk of Tartary, I uttered an impropriety."

2. *Tuj-nee-se ná-kus* تجنيس ناقص is when the different significations depend solely upon the vowel points.

دوشينه كه برد برد برد وشم بود
زانو چو عروس نو در آغوشم بود
پوشيده نيم نبود غير از چشمم
چيزيكه بزير سر نهم گوشم بود

"Last night, when the sheet of frigidity was upon my back; my knees, like those of a new bride, were drawn up to my ears. I had no covering excepting for mine eyes: the only things which I could place under my head, were my ears."

The foregoing example is used for the sake of the first hemistich, wherein بُرد *Boord* signifies a sheet, and بَرد *Bird* is frigidity.

3. *Tuj-nee-se zá-yed* تجنیس زاید is when two words occur together, one of which has a letter more than the other, as یار and دیار — کار and کنار — خان and خانه.

4. *Tuj-nee-se mo-ruk-kub* تجنیس مرکب is when two words of the same form occur together, one in its simple primitive state, and the other as a compound. Examples: تابنده *Tá-bun-deh*, or *as long as the servant*, and تابنده *Ta-bin-deh*, or *shining*; نیازارد *Ne-yá-za-rud*, or *hurt him not*, and نیازارد *Ne-yaz-a-rud*, or *he will supplicate*; ترسایی *Tir-sá-ee*, or *an infidel*, and بی‌ترس‌ایی *Bey-tirs-á-ee*, or *come without fear*; لب‌ترسایی *Lub-e tir-sa-ee*, or *wipe the moist lip*.

5. *Tuj-nee-se mo-kur-rur* تجنیس مکرر is when, at the close of a period or verse, two words of the same form occur immediately one after the other.

اگرچه هست شکلت را چومن هزار هزار

"Although you have given others, as well as myself, a thousand thousand (or a thousand nightingales)."

In such case, it is allowable to prefix an additional letter to either of the words; for example, کار and مکار — تار and کنار.

It may happen, that, for the sake of the measure, an extraneous word or letter is introduced. Thus:

افتا د مرا بادل مکار تو کار

"It so happened that I had a concern with your deceitful heart."

6. *Tuj-nee-se mo-tur-ruf* تجنیس مطرف is when two words are used, differing only in the final letter, such as شراب and شرار — افاق and افات.

7. *Tuj-nee-se khut* تجنیس خط is when the linear forms of words are the same, the different significations depending upon either the diacritical or the vowel points, or on both, as مسکین *Miskeen*, or *poor*, and مشکین *Mooshkeen*, or *musky*, بخل *Parsimony*, نخل *a date tree*, نحل *a bee*.

Ish-te-kak اشتقاق literally signifies to split, and, in the language of Rhetoricians, is when words are brought together whose letters approximate in sound; and it is desirable that they should be derived from the same primitive. Some of the most elegant Persian writers do not consider this as a separate art, but reckon it only a species of *Tujnees*.

کرذره ز مهر قبولت بمن رسد
د ر ثروت از ثري به ثريا برد مرا

"If an atom of the sun of your approbation is imparted unto me, its riches will elevate me from the earth to the pleiades."

Suj-á سجع literally signifies the cooing of doves, and is used technically, in three ways. 1. *Suj-á-e mo-te-wá-zee* سجع متوازي when at the end of two periods of prose, or at the close of two hemistichs in verse, there are used two words agreeing in measure, in rhyme, and in the final letter, and the number of letters in each being equal.

گلشن امروز عجب تازه بهاري دارد
بلبل وگل بچمن قول و قراري دارد

"The flower garden to-day hath a wonderful freshness of spring: the nightingale and the rose form their engagements in the flower bed."

Here the words بهاري and براري are *Suj-á* or responsive.

2. *Suj-á mo-tur-ruf* سجع مطرف is when two hemistichs, or in two periods of prose, some words correspond with others in the final letter, but differ in measure, as well as in the number of the letters, such as خيال and خال — وقار and اطوار.

3. *Suj-á mo-wá-ze-neh* سجع موازنه is when, throughout two hemistichs, words are used that correspond in measure, but differ in the final letters.

رشک نظم من خورد حسان ثابت راجگر
دست نثر من زند سحبان وايل را قفا

" The envy of my verses devours the liver of Hussan Sabit: the arm of my prose smiteth the neck of Seh-ban-é Wa-yel."*

Muck-loob مقلوب (or anagram) literally signifies inverted, and tehnically is when a change is made in order of some or of all the words composing a sentence. The most common species are the four following: 1. *Muck-loob-é báz* مقلوب بعض when in a sentence, the order of some of the letters are transposed, thus: رشک transposed into شکر, and جاد وانه into جاوِد انه

2. *Muck-loob-é kool* مقلوب کل, when some words in a sentence are anagrams of one another, thus:

راي تو يار صواب داد تو محض وداد
فتح تو حتف حسود ضيف تو فيض مراد

" † Your wisdom is a meritorious friend, your justice is friendship in extreme; your victory is the death of the envious man, your being host gratifies desire."

3. *Muck-loob-e Mo-je-neh* مقلوب مجنح is when, in the same distich or hemistich, words occur at the beginning and at the end, which are anagrams of each other.

* Two rival authors.

† In the translation nothing more can be attempted than giving the sense of the words. The anagrams are راي and يار—فتح and حتف—ضيف and فيض

رام شد دل بآن بت طرار
لبش افسون کراست وزلغش مار

"The heart is obedient to that deceitful idol; her lips are enchanters, and her locks are snakes."

4. *Muck-loob-e Moos-te-wee* مقلوب مستوي is when a sentence may be read forwards and backwards, with one signification; and that is the most difficult species of anagram.

آرام داد مارا — He gave me rest.

Rud-dool uj-ze a-luss sud-re ردالعجز علي الصدر. *Ujz* properly signifies the last, and *Sudr* the first word of a hemistich: but here the sense is not so restricted; this art consisting in using the same word in any two parts of the distich, and which may be done in six ways.

1. When the same word both begins and ends the distich:

شیدا شده ام چرا همي ننهي
زنجیر دو زلف بر من شیدا

"Since I am become a madman—why cast you not the chain of those two locks upon me, a madman?"

یگانه زمانه شدستي ولیکن
نشد هیچکس را زمانه یگانه

"You had been the unique of the age; but that time hath been no one's friend."

In this example, the word يگانه signifies "unique," and also "a friend."

2. When the word used in the middle of the first hemistich, also concludes the distich:

ما را که کند مسلم انجاکه
خورشید نمي شود مسلم

"Who will consider us perfect in that place, where the sun is not (deemed) perfect?"

یوسف ماست ببا زار کنون جلوه فروش
زاهد از گوشه خلوت دل خود را بازار

"Our Joseph, in the market-place of Canaan, displays his worth: O hermit, bring back your heart to the cell of retirement!"

Here the word بازار signifies "market-place," and also "bring back."

3. When the words so used are derived from the same verb, but have different inflections:—

بکوشش گشت قدر هر یکي در پیش یار افزون
من مسکین زبون تر می شوم هر چند میکوشم

"By exertion in the presence of his mistress, every one increases

his value; but I, hapless wretch! am worse the more I exert myself."

4. When two words are used that somewhat resemble each other, but are of different derivations and significations:

نارد از خدمت تو بیرون سر
گرچه بشکافیش به نیزه چونار

"He will not quit your service, although you were to split his head with a spear, as you would serve a pomegranate."

5. When the same word concludes both hemistichs:

ای ساربان آهسته ران کارام جانم میرود
آن دل که باخود داشتم بادل ستانم میرود

"O camel-driver, proceed slowly, seeing that the comfort of my life is departing; that heart which I had kept for myself, accompanies the mistress of my affections."

6. When the last hemistich begins and ends with the same word:

نه در دشت سبزي نه در باغ شخ
ملخ بوستان خورد و مردم ملخ

"Neither was there on the plain any verdure, nor in the garden a branch: the locusts devoured the garden, and the men devoured the locusts."

Ay-nát اعنات is when the author labours to effect a point that is not necessary, the sense being complete without it: For example, when, at the end of a cadence or rhyme, he foists in a letter before the final letter, or before the *Ridf* ردف, which is the quiescent before the last letter of the rhyme. Thus, ق in the words رقم and بقم; whereas رقم might rhyme with علم: However, uniformity is certainly an ornament. This art is called *Il-te-zám wul lú-zoome má-lá yel-zum* التزام ولزوم مالا يلزم.

Example.

اي نكو خواه دولت تو عزيز
اي بد انديش روزگار توخوار
هركه ز نهار خواه عهد تو گشت
مسپارش بعالم خونخوار

"He who wisheth you prosperity, is esteemed; he who wisheth you evil, is despised. Whosoever seeketh refuge in your time, deliver him not up to the blood-thirsty world."

In this example, if the rhyme to خوار had been نار, it would also have been correct.

Lu-zoom لزوم is when the Poet imposes any task upon himself, such as when Syfee of Nishapoor resolved to introduce the words سيم and سنگ into every hemistich of a *Ká-see-deh*, of which the following lines are a specimen:

اي نگار سنگ دل وي لعبت سيمين عذار
مهر نو اندر دلم چون سيم در سنگ استوار

" O flinty-hearted mistress, a puppet with silver cheeks; my affection for you is fast fixed in my heart, like silver in the ore."

Another Example from Catebi.

مرا غمي است شتر بارها به حجرهٔ تن
شتر دلي نكنم غم كجا و حجرهٔ من

" I have camel-loads of cares in the chamber of my body: I am not camel-hearted; where then will care find a place in my body?"

Tuz-meen ul-mooz-de-wuj تضمين المزدوج is when the author, in verse or in prose, after forming the cadence and the rhyme, introduces two or more words which are termed *Mooz-de-wuj*, corresponding in final letter with the rhyme, thus:

دور از رخ فرخ مه مهر گسل
شد نور و سرور دو راز دیده و دل
رخ زرد و بسینه درد و در جان آتش
من زار چنین یار ز حالم غافل

" Separated from the happy countenance of my inconstant mistress, light and gladness were removed from my eyes and heart; the cheek pallid, the breast oppressed with pain, and the soul on fire. I am in this woful plight, whilst she is regardless of my condition."

Moo-te lu-vun متلون or various, is when the Poet composes

a distich which may be read in two or more measures, by a little variation of the accent, thus:

اي شده در خانه جان منزلت
خانه جان يافته زان منزلت

"Yes, you have taken up your residence in the mansion of my soul: the mansion of my soul hath obtained dignity thereby."

This distich may be read in the measure of رمل مسدس محذوف and also of سريع مطوي مكشوف

There is another species of *Moo-te loo-vun*, when, upon some words being rejected, the distich assumes another measure, without injuring the sense. For example, in the two following distichs, the words which are scored may be struck out, when the measure will be changed, but the sense continue the same.

نصرة الدين اي جهان بخشي كه از اقبال هست
تيغ عالمگير تو روز ظفر مالك رقاب
برده در گاه و عكس نور راي رو شنت
پرده صبح سحر خيز است و نور آفتاب

"Nuss-rut-ed-deen, thou who art the bestower of life, (through your auspices.) Your sword, the conqueror of the world (in the day of victory), is the sovereign of necks. The veil of thy palace and (the reflected splendour of) thy enlightened mind, are the curtain of the (early) dawn, and the light of the sun."

Zoo-ká-fe-ye-tyn ذوقافيتين is when the Poet places two rhymes close together, thus:

اي از مکارم تو شده درجهان خبر
افگنده از سیاست تو آسمان سپر

"Yes, the fame of your benevolence is spread throughout the world; your government disarms the sky."

And if he uses more than two such rhymes in a distich, it is termed *Zool-ke-wa-fee* ذوالقوافي, thus:

گر سعد شود طالع و اختر یارت
دارا شودت تابع و پر زر دارت

"If the star of your nativity is your friend, Darius may obey you, and your house be filled with gold."

Mo-wush sheh موشح (or the acrostic). This word is derived from توشیح, which literally signifies, putting round the neck a collar inlaid with precious stones: but here it means, when the Poet makes such arrangement of his verses, that the initials of each line, being put together, form some word or verse.

ما که میگوء ییم توحید خدا
باد مقبول جناب کبر یا
احمد و اصحاب و آلش رامدام
رحمت حق باد از ما و السلام
کرده شد این نسخه تاریخ ونام
جمله در ابواب منظومه تمام

The initials of the above lines are an acrostic of the Poet's name مبارک; and the numerical value of the letters, forming the title of the book, give the date when it was written, viz. A. H. 1053, or A. D. 1643. It is impossible to render the lines into English in the form of an acrostic; but the following is a literal translation:

"I declare the Unity of God; may it be acceptable at the Divine threshold! Ahmed and his companions and family for ever! May the mercy of God, I pray, be upon them, and peace! The title of this book expresses also the date when it was written."

Mo-suj-ja مسجع is when the Poet divides a distich into four equal parts, and, after preserving the same rhyme for three of them, makes the fourth in the rhyme which is the burden of the poem.

من مانده ام مهجور از و دلخسته و رنجور ازو
گويي که نيشي دوز ازو در استخوانم مير ود
بازآي و درچشم نشين اي دلستان نازنين
کاشوب و فرياد از زمين تا آسمانم مير ود

"Smitten with heart-felt woe, I have remained separated from her; you might say, in her absence a sting invades my bones. Return, and set yourself in my eyes, O charming ravisher of my heart! for my lamentations and cries reach from earth to heaven."

Huzf (حذف) is when the Author labours to prevent the intro-

duction of some particular letter or letters, like Sulmán, who has composed an elegy, throughout which the letter Alif never occurs.

The two most ingenious kinds of *Huzf* are *Ta-teel* تعطيل and *Mun-koot* منقوط. The first is when the Author rejects all letters that have diacritical points. The book intitled *Se-wa-ta-ul il-ham* سواطع الالهام, a commentary on the Koran by Sheikh Fizee, the brother of Abulfázel, is written in conformity to this rule, from beginning to end, without a single letter that has a diacritical point. On the contrary, *Munkoot* is a composition, in which all the letters have diacritical points. The last kind is more difficult than the other. Ameer Khusro, in the Ai-jaz Khusro-wee, (اعجاز خسروي) has several excellent letters written in both these ways.

Mo-rud-duf (مردف) is when the Poet composes in the *Redeef* form. *Re-deef* رديف is the reiteration of one or several words after the rhyme is complete. The *Morud-duf* form is very usual in Persian poetry, but has never been used by any good Arabian Poet. The following example is from Jami:

دو چشم یار که مستند و ناتوان هر دو
شدند آفت عقل و بلاي جان هر دو
میان ما و تو جز جان و تن حجاب نبود
بیا که هجر تو برد اشت از میان هر دو

"The two eyes of my mistress, which are wanton and languishing, 'both of them;' overpower wisdom, and destroy life, 'both of them.' Between you and I, excepting soul and body, there

is no partition. Come, since your absence hath severed soul and body, ' both of them—' "

Some, instead of *Re-deef,* call it *Há-jib* حاجب, and *Morud-duf* verse they term *Meh-joob* محجوب. But, according to some, *Hajib* is the word immediately preceding the rhyme of a distich, as in the following verses the word داري precedes the rhymes تخت and سخت and لخت and بخت

اي شاه زمين بر آسمان داري تخت
سست است عدو تا تو كمان داري سخت
حمله سبك آري و گران داري لخت
پيري تو بد انش وجوان داري بخت

" O king of the earth! your throne is seated in heaven: weak is your enemy, since you have a strong bow: you make a slight attack, and commit great havock: you are old in wisdom, whilst your fortune enjoys the vigour of youth."

Re-deef رديف in the common acceptation of the word, is a person riding behind another on the same horse.

Te-rá-fuc ترافق are verses composed in such a manner that any two hemistichs thereof may be taken indifferently, and yet form a complete distich, without the Poem suffering injury either in signification, in rhyme, or in measure.

ازز لف برون کني اگر تاب شوم
بر لب ننهي اگر مي ناب شوم
درچشم نيا وري اگر خواب شوم
از دست فرو ريزي اگر آب شوم

"Reject me from your locks, if I be a ringlet; suffer me not to touch your lips, if I be pure wine; bring me not to your eyes, if I be sleep; pour me from your hands, if I be water."

Mo-sum-mut مسمط is when the Poet composes some hemistichs of the same measure and rhyme, and closes the last hemistich with the prevailing rhyme of the Poem.

Examples of Triplets.

عاشقيم و شعار ما اينست
اينچنينيم و کار ما اينست
شرف روزگار ما اينست

"I am a lover, and this is my custom; I am of such sort, and my occupation is this; the boast of my time is this."

سالها شد که زار و محزونيم
بارخ زرد و اشک گلگونيم
که خزان و بهار ما اينست

"For years past, I have been afflicted and distressed with pallid cheeks and rose-coloured tears; for such is my autumn and my spring."

هردم از دوري رخ ماهي
میکشم ازدل حزین آهي
شمع شبهاي تار ما اینست

" Every moment that I am absent from the cheek of my mistress, I utter a sigh from my afflicted heart: this is the candle of my dark night."

آنکه چون روي او گلي نشگفت
حیرتي را چو دید خندان گفت
عا شق خاکسار ما اینست

" Her, whose cheek the bloom of the rose cannot equal; when she beheld Hi-ruttee, said, laughingly, This is my humble lover."

Example of Tretrasticks.

زامدن نوبهار باغ چو بت خانه شد
گشت رخ گل چو شمع باد چوپروانه شد
پیشه بلبل کنون گفتن افسانه شد
گل زخوشي پاره کرد برتن خود پیرهن

" From the arrival of spring, the garden resembles an idol temple; the cheek of the rose represents the candle; and the wind may be compared to the moth; the business of the nightingale is now to relate tales; the rose bursts the vestments of its body through joy."

Example of Pentasticks.

در عشق تو اي صنم چنانم
کز هستي خويش در گمانم
هر چند که زار و نا توانم
گر دست دهد هزار جانم
در پاي مبارکت فشانم

" Such is my affection for thee, idol of my soul! that I even doubt my own existence: however I may be distressed and weak, if you bestow your hand, I possess a thousand lives, which I would devote at your happy feet."

Example of Hexasticks.

اي عشق تو با جان من از مبداء فطرت
وصل تو صفاي دل و هجر تو کدورت
صورت نتوان بست که از خامه قدرت
پيدا شده باشد چو رخ خوب تو صورت
ني کسوت ادراک تو بر قامت فکرت
ني دامن او صاف تو در دست فصاحت

" Yes, the affection which I have for you in my soul, was formed from the first interview. Your presence purifies the heart, and your absence disturbs it. The imagination cannot conceive how the pen of fate could create a countenance so beautiful as thine: imagination cannot conceive your perfections; neither can eloquence reach the skirt of your excellencies."

Another of Hexasticks.

بیرون ز وصال تو دلم را طلبی نیست
جز یاد تو در خاطر غمگین طربی نیست
در کشور خوبی چو تو یاقوت لبی نیست
تاریکتر از روز فراق تو شبی نیست
فریاد من سوخته دل بی سببی نیست
دود از سر آتش رود و خون ز جراحت

"Besides the desire of your compauy, my heart hath no wish: besides the contemplation of yourself, my sorrowful heart hath no enjoyment. In the region of beauty, there are no ruby lips to be compared to thine. No night is darker than the day when you are absent. The complaint of my burning heart is not without cause: smoke issues from flame, and blood from a wound."

Mos-ta-zád مستزاد is when a line of Prose is introduced after a hemistich or a distich, the sense of which prose line must be connected with the poetry, but the verse must be so constructed as to be complete without it:

فارغ ز شراب صاف گلرنگ مباش
چون درد کشان
بی باده و مطرب خوش آهنگ مباش
در دیر مغان

چون لاله قدح گیر و چو گل خندان شو
در گلشن دهر
یعني که بسان غنچه دلتنگ مباش
در باغ جهان

" Quit not the pure and rosy wine,
Like dreg-drinkers :
Be not without wine and melodious minstrels,
In the house of the vintners :
Take the cup resembling the tulip, and smile thou like the rose,
In the garden of time ;
That is, let not your heart be contracted like a rose-bud,
In the garden of the world."

Another Example.

رفتم بطبیب و گفتمش بیمارم
از اول شب تا بسحر بیدارم
درمانم چیست
نبضم چو طبیب دید گفت از سر لطف
جز عشق نداري مرضي پندارم
محبوب تو کیست

" I went to the physician, and said to him, I am sick,
I lie awake from night until morning ;
What is my remedy ?

When the physician felt my pulse, he kindly said,
I think you have no disorder but love;
Who is your mistress?"

Another Example.

رفتم بر یار و گفتمش دلد ارم
داغي زغم عشق تو بر دل دارم
در من نگریست

گفتا تو کدام درد مندي چه کسي
صد عاشق چون تو در سلا سل دارم
گو نام تو چیست

"I went to my beloved, and said to her, O my heart!
I carry in my breast a wound caused by the grief of love.
She stared at me.

She asked, who and what art thou, who thus complain?
I hold a hundred such lovers in my chains.
Say what is your name?"

Ukhs عکس (Inversion) is when the same words which commence a sentence are reversed to conclude it. This form is also called *Tub-deel* تبدیل or interchange.

در چهرهٔ تو دیدم لطفي که مي شنیدم
لطفي که مي شنیدم در چهرهٔ تو دیدم

" In your countenance I beheld that beauty of which I had heard. That beauty of which I had heard, in your countenance I beheld."

Amongst the variety of *Ukhs*, is when the same words are read both backwards and forwards, in the manner of the anagram, excepting that there letters, and here whole words, are transposed.

درمي داري و داري گرمي
گرمي داري و داري درمي

" You possess money, and you possess liberality: liberality you possess, and money you possess."

با حسان توبي حاتم برغعت توبى كسري
بغرمان توبى آصف به برهان توبي عيسي

" In liberality you are Hatem, in dignity you are Cæsar; in command you are Asof, in argument you are Jesus."

Reversed.

عيسي توبي به برهان آصف توبي بغرمان
كسري توبي برغعت حاتم توبي با حسان

" You are Jesus in argument, you are Asof in command; you are Cæsar in dignity, you are Hatem in liberality."

Mo-kur-ur مكرر, or reiteration, is when a word is repeated in the same distich as hemistich.

روي تو صفحه صفحه و هر صفحه افتاب
موي تو حلقه حلقه و هر حلقه ز و طناب
زان صفحه صفحه صفحهٔ گل شد ورق ورق
زان حلقه حلقه حلقهٔ سنبل به پيچ و تاب

" Your cheeks resemble two leaves, and each leaf is the sun. Your hair hangs in ringlets, and each ringlet is a cord (*to bind your lovers*). From envy of those leaves, the leaves of the rose are expanded. From envy of those ringlets, the spike-nard becomes twisted."

Ruk-ta رقتاء is the name of a species of sheep of a grey colour; and this term is used by Rhetoricians, for a species of composition wherein the letters are with and without diacritical points alternately.

خدنگ غمزه شوخ مغ صنوبر قد
زکند شست هنر خسته جان میر جلیل

Khy-fá خیغا is a horse, one of whose eyes is black, and the other blue; and this term is applied to a composition wherein the words are with and without diacritical points alternately.

علم بینش دهد ببین دلرا
روح جنبش دهد ببین گلرا

Tus-gheer تصغیر is the letter ک added at the end of a word when it is called *Kaf-tusgheer* کاف تصغیر or the diminutive *Kaf*.

Sometimes it is used to express kindness and affection ; but generally to denote contempt, as in the following lines :

بتكي پياله برکف رخکش زباده گلگون
دلکم ربوده یکدم بد و لعلك پر افسون

" A little idol with a glass in her hand, her little cheeks tinged with rosy wine. My little heart was captivated in an instant, by two little rubies full of enchantment."

Mo-kutta مقطع, or disjoined, is when the Author uses words composed of letters written separately, without any joinings :

دارم آه زار در دوري يار
ذوق دل زان روي دارم ارزو

The sense of which is,

" I utter many sighs in her absence; my heart being entirely bent upon beholding that face."

Moo-sul موصل, or joined, is the reverse of *Mokutta*, all the letters being joined together.

گر تو جانان حريف ماباشي
هيچ غم نيست غير قلا شي

" If thou, my beloved, art my friend, there is nothing to dread but poverty."

Tir-je-á ترجیع, or involving, is the name given to a species of poem formed of distinct parts, each part consisting of an equal number of distichs, never less than five, nor more than eleven. The rhyme of each stanza is different, each has a distinct *mutla*; and at the end of each stanza is an extraneous distich, connected in sense with the stanza, although the stanza is complete in itself. When the same extraneous distich is added to every stanza, it is called *Tir-je-á-bund* (ترجیع بند); but if these final distichs are various, they are called *Tir-keeb-bund* (ترکیب بند).

Tir-jee-a-bund, from Hafiz.

ای سرو سهنبر گل اندام — از عارض تو خجل مه تام
با زآی که هجر جانگداز ت — برد از دل من قرار و آرام
ما بیم و غم فراق و جانی — تا خود بکجا رسد سرانجام
جز محنت و درد کو بیانیست — دور از تو نصیب ما زایام
حا لی چو نمیشود مهیا — کام دلم از تو ای دلارام
آن به که زصبر رخ نتابم
باشد که مراد دل بیابم

در سختی عشق گر بمیرم — من دل زغم تو بر نگیرم
پیو سته کمان ابرو انت — از غمزه همی زنند تیرم
نتوان بقلم نوشت شوقم — گر تیر فلک شود دبیرم
پیر غم عشقم ارچه طفلم — طفل ره عشقم ارچه پیرم
چون کرد زمانه ستمگار — دور از تو به بند غم اسیرم
آن به که زصبر رخ نتابم
باشد که مراد دل بیابم

" O silver-bosomed cypress, a form delicate as the rose, the beauty of whose charms surpasseth the moon in her brightest splendor! return, for your absence melts my soul, and deprives my heart of ease and rest. Here are my body and my soul lamenting your absence: under such circumstances, how is it possible for me to exist? You would say, that, excepting grief and pain, destiny had bereft me of every thing in your absence. Seeing that I cannot now obtain the desire of my heart from you, the comfort of my life,

" It is best not to turn away my face from patience; perhaps I may yet obtain my heart's desire."

" Were I sure of dying under the pangs of love; nevertheless, my heart should not cease to grieve for you. Thy eyebrow, like a bow, smiteth incessantly with the arrows of amorus glances. The pen could not describe my longing desire, even although Mercury were to be my secretary. I am old in the sufferings of love, although but an infant; an infant in the paths of love, yet old in years. Seeing that, during your absence, tyrannic fortune holds me in the fetters of sorrow,

" It is best not to turn away my face from patience; perhaps I may yet obtain my heart's desire."

Mo-lum-ma ملمع is when the Poet composes his hemistichs or

distichs in Persian and Arabic alternately, and which is allowable as far as ten distichs in each language.

احن شو قالي ديار لغيب فيها جمال سلما
كه ميرساند ازان نواحي نويد لطفش بجانب ما

" I weep after the city where I had an interview with the beautiful Selima: who will bring me from that country the glad tidings of her kindness towards me?"

Mo-se-huf مصحف is when words are used, which, upon the changing the diacritical or the vowel-points, have meanings diametrically opposite. Thus the lines:

مادرت را هزار بوسه زدم
بدرت خود نبود الا من

may be read thus:

" I gave you a thousand kisses; there was no one at your door excepting myself."

Or thus:

" I gave your mother a thousand kisses; you had no father but myself."

Te-zul-zool تزلزل is when there is a word, of which, upon changing the vowel-point of one letter only, the sense is altered entirely. Thus:

روز و شب خواهم همین از کرد گار
تا سرت باشد همیشه تاجدار

" Day and night I am incessantly imploring God, that your head may ever be crowned."

If the letter ج in تاجدار is made quiescent, *táj-dár*, it signifies " crowned ;" but when it is accented, *tá-je-dar*, it means, " to, or upon the wall."

Tuz-meen تضمین is when the Poet applies to his purpose some lines from another author; but in case the author so quoted be not well known, it is incumbent on him to mention the name, in order to obviate the imputation of plagiarism.

Tá-reekh تاریخ (or date) is when, upon the occurrence of any remarkable event, a word or a verse is made up of letters forming the date thereof in the Hijera style. The beauty of this species of composition consists in the words of the date being also applicable to the circumstances of the event. Thus, when Sumbha, the Mahratta chief, with his wife and children were taken prisoners by the troops of Aurungzeeb, somebody expressed the date thereof in the following hemistich:

بازن و فرزند سنبها شد اسیر

" Sumbha was made prisoner with his wife and children, or—*A. H.* 1104."

Of Style and Sentiment.

Bud-e-ea má-no-wee بدايع معنوي or style and sentiment, on which the beauty of composition depends.

Ey-ham ايهام (or enigma), and which is also called *Tew-re-yut* توريۃ according to the Arabian rhetoricians, is when a sentence or a word is used with a doubtful meaning, so that the hearer may mistake the intention of the speaker; as in the following lines of Sady:

سعدي هزار جامه ز دستت قبا كند
يك مهر باني از تو بسالي نيافته

Mehr-bá-nee is the name of a kind of garment, and also signifies kindness; so that this distich may be taken in two senses:

"On your account Sady hath torn a thousand garments; whilst, in the course of a year, he hath not obtained of you one kindness, or one garment."

But the Persian Poets define *Ey-hám* to be using a word having several meanings, all equally applicable to the subject.

Example from Amed.

دل عكس رخ خوب تو در آب روان ديد
و اله شد و فرياد بر آورد كه ماهي

" My heart saw, in a running stream, the reflection of thy face; enraptured, I exclaimed, Is it the moon!

The word *Máhee* has four meanings, equally applicable in this place—1. the moon—2. water—3. a fish—4. what thing?

It is said, that Ameer Abool-burkát wrote and sent the following distich to Meer Aly Sheir:

خشک شد کشت امید و قحط شد تخم وفا
زاتش غم تا در ابر چشم من یاران نماند

" The field of hope is parched up; there is a scarcity of the seed of faithfulness. The fire of grief has totally exhausted the rain, from the clouds of my eyes."

The diacritical points having been misplaced, or omitted, Meer-Aly Sheir instead of تا read یا, and objected that the verse had no meaning. When this was told to Abool-burkát, he sent the following verses:

هرچه آید به نزد اهل صواب
بگمان خطاش خط نکنند
هرچه خوانند نیک فکر کنند
یا بخوانند تا غلط نکنند
نقطها گر فتند بزیر و زبر
عقل را پیر و نقط نکنند

" Whatever cometh before men of upright intention, they do not mark it with a line as faulty, merely upon conjecture of its being

erroneous: whatever they read, they well consider; or else they read it not, that they may not be mistaken. Admitting that the dots are misplaced, the sense does not depend upon dots."

Moh-te-me-looz zid-deen محتمل الضدين is when a sentence is introduced in such a manner that it will bear two constructions diametrically opposite to each other; such as praise, and satire. It is also called *Zoo-je-he-tain* ذوجهتين:

اي خواجه ضيا شود زروي تو ظلم
با طلعت تو سور نماید ما تم

"Indeed, sir, your countenance converteth darkness into light: at your presence, mourning is changed into joy."

Or thus:

"Indeed, sir, light by your presence is turned into darkness: at your presence, joy is turned into sorrow."

There is a story, that a Sunnee and a Shee-ah being in a large company, asked a great personage, whom he esteemed to be the most excellent of mankind, next to the Prophet? he answered,

من بنته في بيته

"That person whose daughter is in his house."

Which being applied to the daughter of Mohammed, is in favour of Aly; but, if applied to the daughter of Abubecre, gives the preference to him.

There is also a story of Akeel, that, being displeased with his brother Aly the Khalif, he went over to Moa-wi-yeh, who received him with great kindness and respect: but desired him to curse Aly; and, as he would not admit of any refusal, Akeel thus addressed the congregation:

ایها الناس اعلموا ان علي ابن ابي طالب اخي و امرنی
معاویه ان العنه فلعنت الله علیه

"O people! you know that Aly, the son of Aboo-tá-leb, is my brother; now Moa-wi-yeh hath ordered me to curse him, therefore may the curse of God be upon him!"

So that the curse would apply either to Aly or to Moa-wi-yeh.

Tush-beeh تشبیه (or simile) is to compare the quality of any thing to that of something else:

خشم تو قاهر چو نار و جود تو سایل چو آب
طبع تو صافي چو باد و حلم تو ثابت چو طین

"Your anger is violent, like fire; your liberality flows, like water; your mind is pure, like air; your clemency is immoveable, like the earth."

Tuf-seer تفسير or paraphrase, is when the Author writes first some subject summarily, and then enters into explanation and detail. Of *Tufseer* there are two species, 1. *Je-lee* جلي and 2. *Khe-fee* خفي

1. *Tufseer Jelee,* is when the Poet in an hemistich or distich uses words of doubtful meaning, requiring explanation; and therefore in another hemistich or distich, he explains the sense in repeating the same words:

يا به بندد يا كشايد يا ستاند يادهد
تا جهان بر پاي باشد شاه را اين باد كار
انچهٔ بستاند و لايت و انچه بدهد خواسته
و انچه بندد پاي دشمن و انچه بكشايد حصار

"Either he will bind, or he will conquer; either he will take, or he will grant. As long as the world shall endure, may the king perform these exploits: take kingdoms, grant desires, bind the feet of his enemies, or conquer fortresses."

2. *Tufseer Khefee,* is when the Poet at first is concise and obscure, and then becomes diffusive and clear, but without repeating the words of the text in the commentary:

همي آرند پيوسته زبهر جشن تو پيدا
همي زايند همواره زبهر بزم تو آسان
رطب نخل وعسل نحل و فريشم كرم و مشك آهو
درر در يا وزر خارا و شكر نال گو هركان

" They produce incessantly for your delight; they yield constantly without labour, for your banquet; the palm tree, fresh dates, bees honey, worms silk, deer musk, the sea pearls, the stone gold, the cane sugar, the mines precious stones."

Tákeed ul mu-deh bé ma-yesh bé hooz zum-mé تاكيد المدح بمايشبه الذم is when the Author, celebrating a mistress, or some great personage, after recounting their virtues in general, and wishing to add other excellencies, proceeds with such a word that the hearer may suspect he is going to satirize and expose faults; so that when he expatiates on their additional perfections, it excites surprize:

عدل و انصاف تو شاها بكمال است و ليك
اينقدر هست كه در بذل نداري انصاف

" Your majesty's justice and equity are in perfection, excepting that your liberality is so excessive that it hath no bounds."

Takeed uz zum-mé bé ma-yesh bé kul mu-deh تاكيد الذم بمايشه المدح is the reverse of the foregoing:

ندارد خلق از و در هم نه دينار
ولي دارند از و آزار بسيار

" Mankind partake not of his riches; but they are obliged to him for many injuries."

Hoos-nul tá-leel حسن التعليل or exaggeration, is when, in

order to extol any excellency, for the sake of a witticism, a comparison is used suitable thereto, but rather far fetched:

آن زلف خوشت که دل پسند افتادهٔ است
از قد چو سروت چو کمند افتادهٔ است
گفتم که چرا شکسته سر تا پایست
فرمود که از جاي بلند افتادهٔ است

"That delightful ringlet of thine, which charms the heart, has fallen like a noose from your cypress form. I asked, why is it thus twisted from head to foot? It answered, because it has fallen from a lofty place."

So-wál ó jé-wáb سوال و جواب dialogue, called also *mo-rá-já-ut* مراجعت or return, is when the Poet asks a question, and answers it in the same hemistich, or makes one hemistich or one distich a question, and another the answer:

گفت جانان سوي من بگذر بسر گفتم بچشم
گفت ترک جان کن و در من نگر گفتم بچشم

"My beloved said, come to me upon your head; I answered, with my eyes, (i. e. I consent;) she said, bid adieu to life, I replied, with my eyes."

گفتم سخنت شکسته وش چون آید
با انکه همه چو در مکنون آید
گفتا که ازین دهان تنگی که مراست
تا نشکنبش چگونه بیرون آید

"I asked, Why are your words thus broken, whilst they all come forth like bright pearls? She said, From this little mouth of mine, unless I break them, how can I utter them?"

The dialogue is frequently carried on without saying, I asked, and she replied.

پیام دادم نزدیک آن بت کشمیر
که زیر حلقهٔ زلفت دلم چراست اسیر
جواب داد که دیوانه شد دل توز عشق
بره نیارد دیوانه را مگر زنجیر

"I sent a message to that Cashmerian idol, Why is my heart held captive under the curl of your ringlets? She answered, Because your heart is distracted with love; and the madman is not suffered to appear abroad without a chain."

Another Example.

زان مطرب مجلست زند دست بهم
کز باغ زمانه رم کند طایر غم
نی نی غلطم که دستهای مطرب
از شادی بزم بوسه گیرند بهم

"At your banquet that minstrel strikes her hands together, in order that she may drive away the bird of sorrow from the garden of delight. No, no, I am mistaken, for the hands of the minstrel, rejoicing at the feast, are kissing each other."

Te-já-he-lool a-rif تجاهل العارف is when the speaker is acquainted with a subject, but, pretending ignorance, sets forth that it is thus or thus, and relates other matters of a similar nature:

روز گار آشفته تر یا زلف تو یا کار من
ذره کمتر یا دهانت یا دل افگار من

"Which is most disordered, your ringlets or my mind? Which is smallest, your mouth or my afflicted heart?"

Another Example from Jami.

عارض است این یا قمر یا لالهٔ حمر است این
یا شعاع شمس یا آیینهٔ دلها است این
چشم تو جاد و است یا آهو است یا صیاد خلق
یا دو بادام سیه یا نرگس شهلا است این
قامت است این یا الف یا سرو یا نخل مراد
یا مگر گلدستهٔ باغ جنان آرا است این
زلف یا قلاب یا زنجیر یا مشک ختن
سنبل تر برسمن یا عنبر سارا است این
یارب این طاق است یا محراب یا قوس قزح
یا هلال عید یا ابروي ماه ماست این
حقهٔ لعل است یا سر چشمه آب حیات
یا دهن یا میم یا طوطی شکرخاست این
یارب این خورشید تابانست یا ماه تمام
یا فرشته یا پري یا شوخ بي پرواست این
کوي تو کعبه است یا خلد برین یا بوستان
یا گلستان ارم یا جنت الما وا است این

طوطي شيرين زبان يا قمري باغ جنان
بلبل بي خانمان يا جامي شيدا است اين

" This is a face, or the moon, or a beautiful tulip; or else the beams of the sun, or a mirror of hearts. Your eyes are enchantments, or a deer, or a hunter of mankind; or else two black almonds, or two beautiful narcissuses. This is a human form, or an *alif*, or a cypress, or the tree of desire; or perhaps a nosegay, an ornament of the garden of Eden. It is a ringlet, or a hook, or a chain, or else musk of Tartary; fresh spikenard bent upon a lily, or ambergris of Sana. Wonderful! it is an arch, or an altar, or the rainbow; or the festival new moon, or the eye-brow of my mistress. It is a casket of rubies, or the source of the fountain of immortality; it is either a mouth, or a *meem*, or a sugar-pecking parrot. Astonishment! this is either the glorious sun, or the full moon; or an angel, or a fairy, or else it is my blithsome mistress. The street where thou dwellest is Caaba, or Paradise, or Eden, or the bower of Irem, or the mansions of the Blessed; whilst Jami may be compared to a sweet-tongued parrot, or a dove of the garden of Paradise, or a wandering nightingale."

Mo-bá-lé-géh مبالغه or hyperbole, is when the author exceeds the bounds of probability. Of this there are three species.

1. *Tub-leegh* تبليغ when the thing is possible both to reason and experience:

بینم چو با رقیبت روزي نشسته تنها
از فکر آن نیاید خوابم بدیده شبها

"Should I behold you but one day in private with my rival, such a sight would deprive my eyes of rest for many nights."

2. *Igh-rák* اغراق when the thing is possible, but not probable:

در روز هجر هرچند بیحد دهي شرابم
دور از تو شب نیاید اصلا بدیده خوابم

"In the day that you are absent, should they drench me ever so much with wine, being distant from you, sleep would not visit my eyes for an instant."

3. *Ghoo-loo* غلو when the assertion is absolutely impossible:

بعزم گردشش آن گرم رفتار
بگرده گرد گردون همچو پرگار
هوانا کرده راهش التیا مي
که یابد دورهٔ او انتظا مي

"When that swift courser undertakes his journey, he revolves round the sphere like a pair of compasses; and so rapid is his way, that the air cannot unite again before he has completed his circuit."

Luff-ó-nusher لف و نشر in Arabic signifying twisting and unfolding, is when some properties are described, and then others introduced; but it is left to the discernment of the hearer to connect them properly together.

Example from the Shahnameh.

بروز نبرد آن یل ارجمند
بشمشیر و خنجر بگرز و کمند
بزد و درید و شکست و به بست
یلان را سر و سینه و پا و دست

" In the day of battle, that noble warrior, with sword, dagger, club, and noose; cut, tore, broke, and bound that hero's head, breast, feet, and hands."

Another Example, where no Arrangement is observed.

در باغ شد از قد ورخ و زلف تو یاب
گلبرگ تري سرو سهي سنبل سیراب

" In comparison with your stature, your cheeks and your ringlets, there cannot be found in the garden, either fresh rose leaves, or a straight cypress, or fresh spikenard."

Muz-hé bé-ké-lá mee مذهب کلامي is when the Poet brings proof of his assertion:

آن باد یه، که منزل جانان است
نزد دل من به از بسي بستان است
زیرا که بود مراد جانم آنجا
هرجا که بود مراد بهتران است

" That wilderness, wherein is situated the dwelling of my mistress, in my estimation, is preferable to a garden; because there is

the wish of my heart, and that place is most desirable on which the affections are fixed."

Cowl-bá mu-jeb قول با موجب is when there occur in conversation, words which the hearer comprehends differently from the intention of the speaker, and which words will bear a double interpretation :

رقیب گفت که افتاده ام مرا بردار
دعاش کردم و گفتم خدات بردارد

" My rival said, I have fallen, lift me up ; I blessed him, and said, May God lift you up (or take you to himself!)"

Sy-ák-ool-á-dád سیاق الاعداد is when the Author uses several subjects, each of which has a distinct signification, but to which one property will apply generally, as in the last hemistich of the following distich of Ameer Khusro :

مطربا سوي چمن وقت گل آهنگ توکو
صوت تو نغمه تو بربط تو چنگ تو کو

" Oh minstrel ! where are your exertions in the garden, during the season of the rose ? Where are your notes, your song, your harp, and your lute ?"

Tun-seek us-se-fát تنسیق الصفت is when he uses contrary properties, as they occur, without any order or regularity :

کان هنر مکان ادب معدن کرم
بحر حیا جهان سخا مرکز و قار

" The mine of art, the seat of order, the mine of munificence; the sea of modesty, the world of liberality, the centre of dignity."

Ir-sál ul me-sul ارسال المثل is when the Poet introduces one example into each distich :

وصل هرچند میسر دلم اندر طلب است
کوزه هرچند پرآبست ولي خشک لب است

" Notwithstanding so many interviews, my heart is still desirous of more ; as the flagon, however full it may be of water, has nevertheless dry lips."

Ir-sál ul me-se-layn ارسال المثلین is when the Poet introduces two similes into every distich :

نصیحت همهٔ عالم چو باد در قفس است
بگوش مردم نادان چو اب در غربال

" Advice from all the world, is like wind in a cage. In the ear of the ignorant, it is like water in a sieve."

Te-dá-rook تدارک is when the Poet commences with words that the hearer imagines to be satirical ; but when he listens to the remainder of the sentence, he perceives the whole to be praise :

مدح تو بگفتند و نخواهم که بگویند
زان روي که مدح تو زاندازه برون است

" They speak in your praise; but I do not wish them to speak, because your praise is beyond measure."

Ta-uj-joob تعجب is when the Poet introduces or expresses himself with amazement:

نیستي دیوانه براتش چرا غلطي همي
نیستي پروانه کرد شمع چون جولان کني

" You are not a madman, why will you roll upon fire? You are not a moth, why do you flutter round the candle?"

Jum-má ó tuf-reek ó tuk-seem جمع و تفریق و تقسیم

1. *Jum-ma* is when the Poet brings together several subjects, having one general property:

فقر و کنج و خمول راحت دان
شهرت و مال و جاه آفت دان

" Know that poverty, retirement, and obscurity, are comforts; whilst fame, riches, and dignities, are to be considered as misfortunes."

2. *Tuf-reek* when the Poet separates two subjects which explain one another, although there is no connection between them.

Example from Hafez.

دست ترا بابر که آرد شبیه کرد
کین بدره بدره بارد و آن قطره قطره

" Who can compare your head to the clouds, since this showers bags of money, whilst the other gives only drop by drop ?"

Tuk-seem is when the Poet, in a hemistich or distich, recites several particulars; and afterwards, in another hemistich or distich, introduces some others in connection with them, and assigns each to each regularly :

راضیم از عشق و می زانکه نیند آشنا
آن بدل بو الهوس و این بلب پارسا

" I am pleased with love and wine, because they are not friends : neither love with the libidinous, nor wine with the lips of the pious man."

Jummá má tuf-reek جمع مع تفریق is when the Author unites several particulars in one comparison, and then separates them with contrary epithets :

جاي خصمت چو جاي تست رفیع
آن تو تخت و آن دشمن دار

" The station of your enemy is as exalted as yours : yours is a throne, and his is a gibbet."

Jummá má tuk-seem جمع مع التقسیم is when the Poet, in a hemistich or a distich, first uses words collectively, and again separately in another hemistich or distich :

غم دو چیز مرا دو چیز سپرد
دیده را آب و سینه‌را زنگار

"To two things that belonged to me, sorrow gave me two other things; water to my eyes, and exceeding pain to my breast."

And it may happen that he first uses them separately, and then collectively, as in the following verses:

با دوستان بدي تو و بادشمنان نکو
این خوي تست وه چکندکس بخوي تو

"You are bad to your friends, and good to your enemies: this is your nature, and who can change nature?"

Jum-má má tuf-reek ó tuk-seem جمع مع تفریق و تقسیم is when the Author first uses several things collectively, in one signification, and then discriminates them:

همچو چشم تو نگر است لبش
این باب آن بلو لوي شهوار
آب این تیره آب آن روشن
این گه گریه آن گه گفتار

"Her lips abound, like my eyes; these with tears, and those with royal pearls: but the water of these is turbid, and the water of those is bright; mine are exhibited in weeping, her's in speech."

Hoosn te-lub حسن طلب is when the Speaker wants to say

something in praise of the person, so as to give him satisfaction, without trespassing the bounds of decorum:

خسروا باز مانه در جنگم
که بهم میکند اردم هموار
چه بود گرکف تو بردارد
ز میان من و زمانه غبار

" O king! I am at variance with the world, because I am always living uncomfortably. How easy would it be for thy hand to remove the strife that is between us!"

Mud-hé-mo-wuj-jeh مدح موجه called also *Is-tem-bá* استنباع is when the Poet exalts the character of his patron, by alluding to other virtues besides what are directly set forth, and thereby bestowing double praise:

آن کند کوشش تو براعدا
که کند بخشش تو بر دینار

" Your gallant actions have the same effect upon your enemies, as your munificence hath upon money."

It-té-rád اطراد is praising any one along with his ancestors, in genealogical order:

Example from Abool Féráj Roomee.

ترتیب ملك و قاعدهٔ دین و رسم داد
عبد المجید احمد عبد الصمد نهاد

" He governed the kingdom, regulated the empire, and distributed justice; Abdool Mujeed, the son of Ahmed, the son of Adbus-se-mud."

Ké-lá-méjá-má كلام جامع is when the Poet treats on morality, philosophy, or worldly delights:

نصيحتي كنمت ياد گير و در عمل آر
كه اين حديث ز پير طريقتم ياد است
مجو درستي عهد از جهان سست نهاد
كه اين عجوزه عروس هزار داماد است
هرگز نبود دمي حضور و طربم
هرلحظه شود زياده رنج و تعبم
هردم الهي دگر رسد بي سببم
القصه من از طالع خود در عجبم

" I give a piece of advice, remember and act accordingly; since it is a saying which I recollect to have heard from a man of piety, Look not for the exact performance of an engagement, from a world whose principles are relaxed; for this widow hath been the bride of a thousand husbands. I have never enjoyed a moment of pleasure and satisfaction; every instant being an increase of sorrow and distress. In short, I am astonished at my own destiny."

Ul-huj-lo-yu-rá-do-bé-hil-jud-deh الهزل يراد به الجد is when what seems to be only a stroke of humour, is really truth:

مردم مشهد بسي نوشند مي گفتا كسي
گفتمش آن هست مي و قي خورند ايشان بسي

" The people of Meshed drink a great deal of wine, said a certain person. I answered him, in truth that is wine; but they also drink a great deal of what has been cast up by others."

This distich, although given as a joke, yet contains a philosophical remark; because the people of Meshed drink a great deal of قي which is honey, or the vomit of bees.

There is a story, that an old woman came to Mohammed, and besought him to pray to God to admit her into paradise. He told her, that old women did not enter there; upon which she departed in tears and lamentation. But at length the Prophet ordered one of his companions to tell her, that no old women enter paradise, because God hath promised to restore them to youth, before he removes them to the mansions of bliss.

Tál-meeh تلميح literally signifies using something savoury; and is when the Author alludes to some popular story or verse:

Allusion to a Story.

نور چشما بي گل ، ويت به بستان حال من
گشته همچون حالت يعقرب در بيت الحزن

" O light of my eyes! when the garden of my condition is deprived

of the rose of thy countenance, my state becomes like Jacob in the house of mourning."

Allusion to Verses.

پیش من حاصل کونین بود چون یك جو
مزرع چرخ چرا بینم و داس مه نو

"In my estimation, the harvest of both worlds would be equivalent to a barley-corn; why should I behold the field of sky, and the sickle, the new moon?"

This alludes to the following Distich of Hafiz:

مزرع سبز فلك دیدم و داس مه نو
یادم از کشته خویش آمد و هنگام درو

"When I survey the field of azure sky, and the sickle, the new moon; I recollect my own field, and the season of harvest."

A-á-trá zool ké-lá-mé kub-bul ul ét mám اعتراض الکلام قبل الا تمام called also *Hushoo* حشو is when the Poet commences a subject, and, before the distich is concluded, brings in something else, (without which the sense would be complete,) and then proceeds with the original subject. Of this there are three species.

1. *Hosh-oo Khe-be-eh* حشو قبیح when there is introduced a superfluous word, as in the following example:

راي تو همچو شمس منیر است و روشن است
ذات تو همچو کوه حلیم است و برد بار

" Your understanding, like the sun, is light and bright; your temper resembles a mountain, in patience and suffering."

Here روشن after بردبار منیر after حلیم and are tautology.

Hush-oo me-te wasset حشو مطوسط is when the words, although superfluous to the sense, do not injure the verse, so that their being there or not is a matter of indifference; such as اي آفتاب مرتبه in the following distich:

در جنب راي روشن تو نور آفتاب
اي آفتاب مرتبه نوريست مستعار

" By the side of your enlightened mind, (who equal the sun in dignity,) the light of the sun is a borrowed light."

Hush-oo me-leeh حشو ملیح is when the superfluous words are introduced to embellish the style:

تیغت که باد سینه خصمت نیام او
در دست تو چو با اسد الله ذوالفقار

" Your sword, (may the bosom of your enemy be its scabbard!) in your hand, may it resemble Zoolfecar* in the hand of the lion of God (Ali)!"

Here the words باد سینهٔ خصمت نیام او are superfluous.

* Name of the famous two-edged sword of Ali.

Il-te-fát التفات literally signifies looking from one side to another; and, in poetry, means changing the personal pronouns.

Changing from the Second to the Third Person.

جانان زفراق تو دلم پر خون شد
وزیاد رخت سرشک من گلگون شد
القصه بکام دشمنان گشتم دوست
یکبار نه پرسید که حالت چون شد

"O my beloved! on account of thy absence, my heart was full of blood; and, at the remembrance of thy cheek, my tears were red: in short, I was in the condition of her enemies, whilst my friend did not once enquire after me."

From the Third to the Second Person.

گر یار طبیب درد من نیست
دردا که امید زیستن نیست
بیمار ترا به تند رستي
جز ناله میان پیرهن نیست

"If my friend is not my physician, alas there is no hope of life! your patient came to you in full health, but now his garments contain nothing but a sigh."

From the First to the Second Person.

پیشتر بر خودم یقیني بود
که دلم هیچ دلستان نبرد

تو ببردي همه يقين مرا
بطريقي كه كس گمان نبرد

" Formerly I was confident, within myself, that no mistress could deprive me of my heart: you bereft me of all my confidence, in such a manner as to leave no doubt with any one."

From the First to the Third Person.

گفتمش عيد است آن رخسار و ابرو ماه عيد
گفت آري روشن است اين حال پيش اهل ديد

" I said to her, These cheeks are a festival, and your eyebrow is the festival moon. She replied, Yes, this matter is very clear to those who can see."

From the Second to the First Person.

بي روي تو گر هزار گلذار بود
در چشم عطايي همه چون خار بود
نبود چو غم هجر مرا هيچ غمي
هر چند غم زمانه بسيار بود

" Deprived of your countenance, if there were a thousand flower-beds in the eyes of Atta-y, they would all resemble thorns: I can suffer no grief equal to that occasioned by my separation from you, although I have experienced many worldly sorrows."

From the Second to the First Person.

دلي كه عاشق و صابر بود مگر سنگ است
ز عشق تا بصبوري هزار فرسنگ است
چه تربيت شنوم من چه مصلحت بينم
مرا كه چشم بساقي و گوش برچنگ است

" The heart that can contain both love and patience, is not a heart, but a stone; there are a thousand pharsangs distance between love and patience: what discipline shall I adopt, what advice shall I pursue, my eyes being fixed on the cup-bearer, and my ears attention to the harp?"

Is-te-á-reh استعارہ literally signifies borrowing, and in Rhetoric is when the Author, instead of the proper sense, borrows another meaning: but it is requisite that the resemblance be striking, and that the change contributes to the embellishment of the composition. The *is-te-á-reh,* or simile, is a species of *mejaz* or metaphor.

Mejáz مجاز The difference between the simile and the metaphor is, that, when the borrowed word is not the governing noun, it is called a metaphor; such as in the instance of valour, a man is called a lion: and if the borrowed word governs something else in the sentence, it is a simile; and in this case it is an expletive, because here the governing noun, and the noun governed, are one and the same thing, such as گل مراد the flower of hope; باغ اميد the garden of hope; meaning in fact nothing but hope:

چشم دولت ز سواد قلمت گشته منیر
باغ دانش ز سحاب کرمت گشته نضیر

" The eyes of fortune obtained light through the ink of his pen; the garden of wisdom was refreshed by the clouds of his munificence."

Mo-te-zád متضاد is when the Author uses in a sentence words of opposite significations; as hot and cold, long and short, black and white:

بي روي همچو روزت و بی زلف چون شبت
صبحم چو شام نور چو نار است و گل چو خار

" Without your face, which resembles day, and your ringlets (jetty) like night, morning appears to me like evening, light seems fire, and the rose a thorn."

The following hemistich of Sulman is divided into two opposite senses:

هشیار درون رفت و برون آمد مست

" Prudence went in, and Debauchery departed."

Another Example from the Shulestán of Fut-tá-hee.

برخاست نشاط زود و غم دیر نشست

" Mirth rose quickly; Sorrow sat late."

There is another species of *Mo-te-zád*, where the four elements are brought together.

Example from Abool Fé-ráj Roomee.

بادي كه در آيي به تنم همچو نفس
ناري كه بسوزي دل خلقان بهوس
آبي كه بيتوزنده توان بودن و بس
خاكي كه به تست باز كشت همه كس

" Thou art air, that enters my body like breath; thou art fire, that consumes the hearts of mankind with desire; thou art water, without which life cannot be sustained; thou art earth, to which all nature must return."

Ee-hám-te-zád ایهم تضاد is when two words bear two meanings that are not opposite in one acceptation, although they are so when taken in another sense.

گل بخندید تا هوا بگریست

" The rose laughed (or expanded), from the time that the air wept (or produced rain)."

Mo-rá-a-tun ne-zeer مراعاة تنظير called also *te-nà-soob* تناسب is when the Author unites things that have affinity, such as the sun and the moon, the rose and the nightingale, bow and arrow, &c.

Another species of *té-na-soob* is when the beginning and the end of a sentence have a relative meaning:

زهجر و وصل تو در حیرتم چه چاره کنم
نه در برابر چشمي نه غایب از نظري

" In your absence and in your presence I am distracted, what remedy shall I procure? You are neither before my eyes, nor hidden from my sight."

Of the nature of *tenásoob* is *ei-há-mee tenásoob* ایهام تناسب which is using a word with two significations, one of which is suitable to the occasion, and the other not:

اي آهوي ناوك افگن مست
یك تیر بود ز آهوان شصت

" O lascivious fawn, thrower of darts! one arrow from a fawn is equal to sixty."

Here the word *shust* is intended to express the number sixty, and not the thumb-stall of an archer.

Hoos-ne mut-lá حسن مطلع is when the Poet exerts himself in the *mutlá* of a *ghuzel* or *káseedeh,* so as to fix the hearer's attention, and excite his curiosity for the catastrophe.

Be-rá-ul-é is-teh-lál براعت استهلال is when the Poem opens with an allusion to the subject; as Jami in the commencement of Leila Mujnoon:

اي خاك تو تاج سر بلندان
مجنون تو عقل هوشمندان

محجوب ترا نهار ليلي
مكشوف ترا سها سهيلي

" O God ! the dust of thy threshold is the crown of the mighty; thy foolishness is the understanding of the wise: to those from whom thou art hidden, day is night; whilst with them to whom thou art revealed, Soha * is as conspicuous as Canopus."

Hoos-né muk-tá حسن مقطع is when the Poet exerts himself in the concluding verses, and ends with something striking, in order that the reader may leave off with satisfaction, and be induced to excuse any inaccuracies which may have occurred in the course of the poem. In the *ká-see-deh,* the *hoos-ne muk-tá* is generally used in imploring blessing:

تا بود شورندهٔ آب و تا بود سوزندهٔ نار
تا بود پوینده باد و تا بود پایندهٔ طین
باد اقبالت مدام و باد ایامت بکام
باد گردونت موافق بادیزدانت معین

" As long as water rageth, and as long as fire burneth; as long as wind moveth, and as long as the earth remaineth firm; may your good fortune continue, and your reign be happy! may your stars be propitious, having God for your support!"

* An obscure star in the constellation of the Greater Bear.

PART II.

PROSODY.

PART II.

PROSODY.

PART II.

PROSODY.

عروض

THE word *Sheir* شعر literally signifies knowing and comprehending, and technically is used to express verse, or a sentence having sense, measure, and rhyme. A sentence, without measure, is not verse; nor is measure, without metre and sense, poetry. It is not lawful to call either the Koran or the Hadees poetry, although verse accidentally occurs in them.

Since *Sheir* signifies a measured sentence, and every measure requiring a standard for ascertaining its quantity, it follows, that whosoever engages in the subject of poetry, either as composer or critic, should necessarily be acquainted with the rules of prosody, or that art by which the quality of the metre is discovered. Khaleel Ben Ahmed Basaree was the first person who reduced prosody to rule.

This art is called *Arouz* عروض, or the art of measuring or scanning a sentence by one of the established scales of metre; whatever corresponds with one of these metres, is said to be in measure. The term for scanning is *Tucktea* * تقطيع.

A verse is scanned by separating its component words, in such a manner that every quantity thereof correspond in measure with the feet of that metre in which the verse is composed. In scanning the number of letters, the vowels and consonants are to be considered, but a similarity in letters and in accents is not required; for example, the words طوطي and بلبل are of the measure فَعْلُنْ. But every letter that is sounded is to be reckoned in scanning, although it be not written; and, on the contrary, every written letter that is not sounded, is not to be accounted of any value. And because scanning is founded on the sound, and not on the writing, the number of letters in one hemistich will often exceed those in another hemistich, although they are both of one measure.

Example.

نشست سرور اهل کرم بمجلس خاص

دوخوان سه خوان دو سه خوان خواست خان چه خوان که نخواست

Scanned thus:

نشست سر وراهلي کرم بمج لس خاص

مُفَاْعِلُنْ فَعِلَاْتُنْ مُفَاْعِلُنْ فَعِلَاْتْ

* *Tucktea* literally signifies pulling to pieces.

Scanned thus:

دخاسخا دسخاخا سخاچخا کهبخاس

مُفَاْعِلُنْ فَعِلَاْتُنْ مُفَاْعِلُنْ فَعِلَاْتْ

Here the first hemistich has 22, and the second 43 letters. It is to be observed, that Prosodians write the نون تنوين (or ن of nunnation) at full length, in order that the orthography may be conformable to the pronunciation, and that there may be no doubt.

Observations on the Letters ا *and* و *and* ي.

When ا and و have their appropriate vowels, the former is lengthened by extending the *Futteh*, and the latter by extending the *Zum*; and when this is the case, the pronunciation is the same as if the letters were doubled:

Thus,

آمد, آيد } are pronounced { امد, ايد } of the measure of فَعْلُنْ

and

داود, طاوس } are pronounced { داوود, طاووس } of the measure of فَعْلَاْنْ

The first ا and و are considered accented, and the last quiescent.

The ي is suppressed to supply the place of *Kussir*, and for the short vowel gives a long tone, as in من بيدل where the *Kussir* being extended after ن the letter ي is to be sounded long; and in scanning this, ي would be written in this form منِي بيدل in measure مَفَاْعِيْلُنْ.

This ي is called بطني or hidden. And in this manner, in many Arabic words, ا and و and ي are sounded without being written, such as in الله and هذا and ذلكله and به &c.

Letters marked with a *Tushdeed* are also repeated, as خرّم and فرخ which are in the measure فَعَلُنْ and, in scanning, they write two letters, the first quiescent, and the other accented in this manner خرم and فرخ.

Of the Letters ا and و and ء and ي when written but not sounded.

This ا is a conjunction occurring in the middle of an hemistich, when it receives the accent of the preceding letter, and the ا is not sounded; on which account it is called الف وصل or *Alif conjunctive*, because it seems to unite in sound the preceding and the subsequent letters. As for example:

روز سيغي سيه از كاكل مشكين توشد

In scanning this, ا is not sounded.

روزسيغي	سيهزكا	كل‌مشكي	نت‌شد
فَاْعِلَاْتُنْ	فَعِلَاْتُنْ	فَعِلَاْتُنْ	فَعِلُنْ

But if *Alif* is sounded, it is not omitted in scanning; as in the following hemistich:

بود فريان سيغي در غمت از دست تنهائي

Scanned thus,

بودفريا	دسيغي‌در	غمت‌ازدس	ت‌تنهائي
مَفَاْعِيْلُنْ	مَفَاْعِيْلُنْ	مَفَاْعِيْلُنْ	مَفَاْعِيْلُنْ

The letter و is of three kinds واوعطف being that which occurs between two words as a conjunction; such as دل و جان and این و آن In the Persian language, it generally happens that the letter preceding this و is marked with a *Zum*, and then the و is not sounded; as in the following hemistich:

دل و دلد ار و صبر و طاقت كو

In scanning this, و is not written.

دل‌دلدا	رصبرطا	قت‌كو
فُعِلَاْتُنْ	مُفَاْعِلُنْ	فَعْلُنْ

But if the و is sounded, it is not omitted in scanning; thus

كل و مل مي باید و دید اربار

Scanned thus,

ثل ومل مي بايدودي داربار

فَاْعِلَاْتُنْ فَاْعِلَاْتُنْ فَاْعِلَاْتْ

Another called واوبيان ضمه is used to express the accent and complete the word, (because no sound can be expressed by less than two letters;) such as تو and دو and چو and همچو

It generally happens that this و is not sounded; as in the following hemistich:

همچو تو كو درد و سرا ديڭري

Scanned thus,

همچتو دردسرا ديڭري

مُفْتَعِلُنْ مُفْتَعِلُنْ فَاْعِلُنْ

But if it is sounded, it is not omitted in scanning; as for example,

ديڭري در دو سراكو مثل تو

Scanned thus,

ديڭري در دوسراكو مثل تو

فَاْعِلَاتُنْ فَاْعِلَاتُنْ فَاْعِلُنْ

Another called وا و اشباع ضمه is that which occurs after accented with a *Futteh*, but the *Futteh* of خ is not pure, as it partakes somewhat of the *Zum*.

Ishmám اشمام literally signifies causing to smell; and therefore this is called *Ishmam Zummeh*, or *smelling of Zum*.

Example.

خواب و خورخوا جهٔ من خوش بود

خاب‌خري خاجي‌من خش‌بود

مُفْتَعِلُنْ مُفْتَعِلُنْ فَاْعِلُنْ

The letter ه, when used to express an accent, is called بيان حركت and occurs to shew that the letter preceding it is accented, either with a *Futteh*, as خنده and كريه or else with a *Kussir*, as كه and چه and سه &c. Therefore, if this ه occurs in the middle of an hemistich, and is not sounded, it is omitted in scanning. Thus:

خندكردي كريكردي

فَاْعِلَاْتُنْ فُاْعِلَاْتُنْ

But if it is sounded with a *Kussir* in its stead, they use ي. Thus,

خندي‌او كريي‌من

مُفْتَعِلُنْ مُفْتَلِعُنْ

If it occurs at the end of an hemistich, it is reckoned ي as a quiescent letter. Thus,

غنچه پيش دهنت لب بسته

Scanned thus,

غنچ پيشي دهنت لب بسته

فَاعِلَاتُنْ فَعِلَاتُنْ فَعْلُنْ

The ه in بسته is equivalent to ن in فَعْلُنْ: and it sometimes happens that this ه, in the middle of an hemistich, corresponds with a quiescent letter in scanning; as for example,

خنده چه كني بگريه بيي من

Scanned thus,

خندچ كني بگر بيي من

مُفْعُوْلُ مُفَاعِلُنْ فَعُوْلُنْ

The letter ياي ساكن or quiescent, is when it precedes an accented *Alif*, and is not sounded.

سيغي از عشق اوجدا منشين

In scanning this, ي is not written.

سيغ ازعش قاوجدا منشين

فَاعِلَاتُنْ مُفَاعِلُنْ فَعَلَاتْ

Some consider this form as a syncope, and say that the accent of the ا is transferred to the ي, the *Alif* being struck out.

And they scan the above hemistich thus,

سيغيزعش	قاوجدا	منشين
فَاْعِلَاْتُنْ	مُفَاْعِلُنْ	فَعِلَاْتْ

But if ي is sounded, it is not omitted in scanning; as for example,

هست سيغي ازدعاكويان مجو آز اراو

Scanned thus,

هست سيغي	ازدعاكو	يامجوا	زاراو
فَاْعِلَاْتُنْ	فَاْعِلَاْتُنْ	فَاْعِلَاْتُنْ	فَاْعِلُنْ

Of ن *quiescent, and of some other Letters that are written; with their Treatment in Scanning.*

It is to be observed, that ن is quiescent when it occurs after any letter of the class called *Muddeh* مد which are ا and و and ي quiescent, preceded by a letter accented with their proper vowels, *Zum, Futteh,* and *Kussir,* as in the words چون and جان and چين when these occur in the middle of an hemistich ن is omitted in scanning, as in the following hemistich:

چون كنم و جان كنم و چون روم

Scanned thus,

چوكنم	جاكنم	چي روم
فَاْعِلُنْ	فَاْعِلُنْ	فَاْعِلُنْ

And, if this ن occurs at the end of an hemistich, it is considered as a quiescent letter; thus:

اي قد دلجوي تو سرو روان

اي قدي دل	جوي توسر	وي روان
فَاْعِلَاْتُنْ	فَاْعِلَاْتُنْ	فَاْعِلَاْتْ

This letter ن in the word روان corresponds with ت in فَاْعِلَاْتْ But if the *muddeh* letter is not followed by a ن such as نار and نور and نير; or if the last letter is ن not preceded by a *muddeh*, such as امن and عون and عين; or if it is neither of these, such as شكر and these two quiescents occur in the middle of an hemistich, in that case the second quiescent is accented; as in the following example:

يارسو	امن جو	شكركو
فَاْعِلُنْ	فَاْعِلُنْ	فَاْعِلُنْ

These are all in the measure of فَاْعِلُنْ because, by the rules of Prosody, two quiescents are not allowed in the middle of an hemistich, excepting ا and ن which, both together, stand for one quies-

cent, on account of the light sound of the *muddeh* letter (or *alif*) along with the quiescent ن ; but if two quiescents occur at the end of an hemistich, they are reckoned two quiescents ; as for example,

كوي يار و ملك امن وجاي شكر

All in the measure of فَاْعِلَاْتْ without reckoning the conjunction و

If the *muddeh* letter is followed by two quiescent letters, such as كارد and گوشت and كشتاسب in the middle of an hemistich, and in scanning, these two quiescents correspond with an accented letter, then the first quiescent is accented, and the second is rejected ; as for example,

كارد برگش گوشت بر كشتاسب را

Scanned thus,

كاربرگش	گوش‌برگش	تاس‌را
فَاْعِلَاْتُنْ	فَاْعِلَاْتُنْ	فَاْعِلُنْ

But when two such quiescents correspond with two accented letters in the measure, then both the quiescents become accented ; as for example,

رزم بود كارد جو بزم بود گوشت كو

Scanned thus,

رزم‌بود کارد‌جو بزم‌بود گوشت‌کو

مُفْتَعِلُنْ مُفْتَعِلُنْ مُفْتَعِلُنْ مُفْتَعِلُنْ

When three quiescents occur together at the end of an hemistich, the last is omitted in scanning, because in Prosody three quiescents can in no place come together.

تا چوسیغي بتواي شمع مرا سرگرمی است

Scanned thus,

تاچسیغي بت‌اي‌شم ع‌مراسر گرمیس

فَاْعلَاْتُنْ فَعِلَاْتُنْ فَعِلَاْتُنْ فَعْلَاْنْ

The Component Parts of Verse.

Verse, in the language of the Arabian and Persian Prosodians, is composed of *Urkan* ارکان and *Ussool* اصول or feet and syllables.

Syllables are of three kinds, *Sebub* سبب *Wetud* وتد and *Fáseleh* فاصله each divided into *Khefeef* خفیف and *Sekeel* ثقیل or soft and hard breathing.

1st kind. Soft breathing is composed of an accented and a quiescent letter, as لَمْ In the hard breathing, both the letters are accented as اَرَ

2d kind. Soft breathing is composed of two accented letters followed by a quiescent, as عَلَيْ In the hard breathing, the quiescent letter is in the middle, as رَأْسِ

3d kind. Soft breathing is composed of three accented letters and a quiescent, with the sign of nunnation, as جَبَلٍ In the hard breathing there are four accented letters, and the last is quiescent, as سَمَكَةً

Of the Ur-kan ارکان *or Standards of Verse.*

All the forms of metre are taken from the verb فعل and its derivations; and every species of verse is comprized in the eight following standards:

فَعُوْلُنْ — 1 Fá-oo-loon,	مُفَاْعَلَتُنْ — 5 Mu-fá-a-la-toon,
— — ◡	— ◡ ◡ — ◡
فَاْعِلُنْ — 2 Fá-a-loon,	مُتَفَاْعِلُنْ — 6 Mu-ta-fâ-a-loon
— ◡ —	— ◡ — ◡ ◡
مَفَاْعِيْلُنْ — 3 Mu-fá-ee-loon,	فَاْعِلَاْتُنْ — 7 Fá-a-lá-toon,
— — — ◡	— ◡ — —
مُسْتَفْعِلُنْ — 4 Moos-tuf-a-loon,	مَفْعُوْلَاْتُ — 8 Muf-oo-lá-to.
— ◡ — —	◡ — — —

Of the Misra and its Component Parts.

It is generally allowed, that a verse cannot consist of less than a distich formed of two hemistichs; and half the distich is called *misra* مصراع because that word literally signifies a door of two folds; and the resemblance between a distich and a door of two folds is in this, that in the same manner as with a door of two folds you may open or shut which you please without the other; and when you shut both together, it is still but one door: so also of a distich, you may read which of the hemistichs you please without the other, and when you read both together, they will form one distich. The first foot, of the first hemistich, is called *Sudr* صدر and the last foot thereof *Arooz* عروض Of the second hemistich, the first foot is called *Ibtedá* ابتدا and the last *Zurb* ضرب The intermediate feet of both have the general name *Hushoo* حشو The meaning of *Sudr* is the *first*, and *Ibteda* signifies *commencement*; the first beginning the distich, as the other does the second hemistich. The last foot of the first hemistich is called *Arooz*, signifying the *pole of a tent*; for as the pole is the support of the tent, so is the distich founded on this prop; for until this foot is determined, the hemistich is not complete, nor its measure known. The last foot of the second hemistich is called *Zurb*, i. e. *of one kind*, or *alike*, it resembling the *Arooz* in that both are at the end of an hemistich, and that the conclusion of verses are alike by the obser-

vance of rhyme. *Hushoo* is the stuffing of a cushion, and, on account of their situation, the intermediate feet are so called.

Feet are either *Sálem* سالم or *Gháir sálem* غير سالم perfect or imperfect. The perfect foot is that in which the verse is originally composed, without excess or diminution. The imperfect foot is that wherein some change has happened, either by adding something to it, or taking something from it; as for example, if in the word مفاعلين between ل and ن you introduce an Alif ا and read مفاعيلان or if from the same word you take away ن and the accent of the ل and say مفاعيل The imperfect foot is called *Mo-za-huf* مزاحف and the alteration is called *Zeháf* زحاف derived from زحف *Zehuf*, literally signifying departing from its original intention; as we say *Sehmé Záhif* سهم زاحف an arrow that errs from the mark.

Of the Number of Bo-hoor بحور or *Metres.*

There are 19 Species of Metre, viz.

طويل 1 — Teweel,
مديد 2 — Me-deed,
بسيط 3 — Be-seet,
وافر 4 — Wá-fir,
كامل 5 — Ká-mil,
هزج 6 — He-zuj,
رجز 7 — Re-juz,
رمل 8 — Re-mul,
منسرح 9 — Moon-se-reh,
مضارع 10 — Mo-zá-ra,

مقتضب 11 — Mook-te-zub,	خفيف 16 — Khe-feef,
مجتث 12 — Mooj-tus,	مشاكل 17 — Mu-shá-kil,
سريع 13 — Se-ree-a,	متقارب 18 — Mu-te-ká-rib,
جديد 14 — Je-deed,	متدارك 19 — Mu-te-da-rik.
قريب 15 — Ke-reeb,	

Of these 19 measures, the five first are almost peculiar to the Arabians; very few Persian or Turkish Poets have used them, because not suited to the genius of these languages. The 14th, 15th, and 17th, are peculiar to Persian Poetry: but the other 11 species are used both in Arabic and in Persian.

Of the Ru-ba-ie, *or Tetrastick.*

The measure of the *Ru-bá-ie* رباعي (called also *Du-by-tee* دوبيتي and *Tir-á-neh* ترانه) is derived from the measure *He-zuj* هزج It was invented by the Persians. There are twenty-four kinds of the *Ru-bá-ie*, which are exhibited at the conclusion of the imperfect forms of versification.

The Perfect Forms of every Kind of Versification.

هزج	مَفَاعِيلُنْ	مفاعيلن	مفاعيلن	مفاعيلن
رجز	مُسْتَفْعِلُنْ	مستفعلن	مستفعلن	مستفعلن
رمل	فَاعِلَاتُنْ	فاعلاتن	فاعلاتن	فاعلاتن
منسرح	مُسْتَفْعِلُنْ	مَفْعُولَاتُ	مستفعلن	مفعولات
مضارع	مَفَاعِيلُنْ	فَاعِلَاتُنْ	مفاعيلن	فاعلاتن
مقتضب	مَفْعُولَاتُ	مُسْتَفْعِلُنْ	مفعولات	مستفعلن
مجتث	مُسْتَفْعِلُنْ	فَاعِلَاتُنْ	مستفعلن	فاعلاتن
سريع	مُسْتَفْعِلُنْ	مستفعلن		مَفْعُولَاتُ
جديد	فَاعِلَاتُنْ	فاعلاتن		مُسْتَفْعِلُنْ
قريب	مَفَاعِيلُنْ	مفاعيلن		فَاعِلَاتُنْ
خفيف	فَاعِلَاتُنْ	مُسْتَفْعِلُنْ		فاعلاتن
مشاكل	فَاعِلَاتُنْ	مَفَاعِيلُنْ		مفاعيلن
متقارب	فَعُولُنْ	فعولن	فعولن	فعولن
متدارك	فَاعِلُنْ	فاعلن	فاعلن	فاعلن
طويل	فَعُولُنْ	مَفَاعِيلُنْ	فعولن	مفاعيلن
مديد	فَاعِلَاتُنْ	فَاعِلُنْ	فاعلاتن	فاعلن

بسیط	مُسْتَفْعِلُنْ فَاْعِلُنْ مستفعلن فاعلن
وافر	مُفَاْعِلَتُنْ مفاعلتن مفاعلتن مفاعلتن
کامل	مُتَفَاْعِلُنْ متفاعلن متفاعلن متفاعلن

Imperfect Forms.

هزج

مثمن مسبغ	مَفَاْعِيْلُنْ مفاعیلن مفاعیلن مَفَاْعِيْلَاْنْ
مثمن مقبوض	مَفَاْعِلُنْ مفاعلن مفاعلن مفاعلن
مثمن مقبوض مسبغ	مَفَاْعِلُنْ مفاعلن مفاعلن مَفَاْعِلَاْنْ
مثمن اشتر	فَاْعِلُنْ مَفَاْعِيْلُنْ فاعلن مفاعیلن
مثمن اخرب	مَفْعُوْلُ مَفَاْعِيْلُنْ مفعول مفاعیلن
مثمن اخرب مکفوف مقصور	مَفْعُوْلُ مَفَاْعِيْلُ مفاعیل مفاعیل
مثمن اخرب مکفوف محذوف	مَفْعُوْلُ مَفَاْعِيْلُ مفاعیل فَعُوْلُنْ
مثمن مکفوف محذوف	مَفَاْعِيْلُ مفاعیل مفاعیل فَعُوْلُنْ
مسدس مقصور	مَفَاْعِيْلُنْ مفاعیلن مَفَاْعِيْلُ
مسدس محذوف	مفاعیلن مفاعیلن فعولن
مسدس مکفوف مقصور	مفاعیل مفاعیل مَفَاْعِيْلُ
مسدس مکفوف محذوف	مَفاعیلُ مفاعیل فعولن

مسدس اخرب مقبوض	مُفْعُوْلُ	مُفَاْعِلُنْ	مفاعيلن
مسدس اخرب مقبوض مقصور	مفعولُ	مفاعِلن	مَفَاْعِيْلْ
مسدس اخرب مقبوض محذوف	مفعول	مفاعلن	فعولن
مسدس اخرب مكفوف محذوف	مفعول	مَفاعيلُ	فعولن
مسدس اشتر	فَاْعِلُنْ	فاعلن	مفاعيلن
مسدس اخرب اشتر مقصور	مفعولن	فاعلن	مفَاعِيْلْ

رجز

مثمن مذال	مُسْتَفْعِلُنْ	مستفعلن	مستفلعن	مستفعلَنْ
مثمن مطوى	مُفْتَعِلُنْ	مفتعلن	مفتعلن	مفتعلن
مثمن مطوي مخبون	مُفْتَعِلُنْ	مفاعلن	مفتعلن	مُفَاْعِلُنْ
مثمن مخبون مطوي	مفاعلن	مفتعلن	مفاعلن	مفتعلن
مسدس مطوي	مفتعلن	مفتعلن		مفتعلن
مسدس مخبون	مفاعلن	مفاعلن		مفاعلن

رمل

مثمن مسبغ	فَاْعِلَاْتُنْ	فاعلاتن	فاعلاتن	فَاْعِلِيَاْنْ
مثمن مخبون	فَعِلَاْتُنْ	فعلاتن	فعلاتن	فعلاتن

مثمن مقصور فاعلاتن فاعلاتن فاعلاتن فَاْعِلَاْتْ

مثمن محذوف فاعلاتن فاعلاتن فاعلاتن فَاْعِلُنْ

مثمن مشكول فَعِلَاْتُ فاعلاتن فعلات فاعلاتن

مثمن مشكول مسبغ فعلات فاعلاتن فعلات فاعليان

مثمن مخبون مسبغ فاعلاتن فَعِلَاْتُنْ فعلاتن فعليان

مثمن مخبون مقصور فاعلاتن فعلاتن فعلاتن فَعِلَاْتْ

مثمن مخبون محذوف فاعلاتن فعلاتن فعلاتن فعِلُنْ

مثمن مخبون مقطوع فاعلاتن فعلاتن فعلاتن فَعْلُنْ

مثمن مخبون مقطوع مسبغ فاعلاتن فعلاتن فعلاتن فَعْلَاْنْ

مسدس مقصور فاعلاتن فاعِلاتن فَاْعِلَاْتْ

مسدس محذوف فاعلاتن فاعلاتن فَاْعِلُنْ

مسدس مخبون مقصور فاعلاتن فعلاتن فَعِلَاْتْ

مسدس مخبون محذوف فاعلافن فعلاتن فَعِلُنْ

مسدس مخبون مقطوع فاعلاتن فعلاتن فَعْلُنْ

مسدس مخبون مقطوع مسبغ فاعلاتن فعلاتن فَعْلَاْنْ

منسرح

مثمن مطوي موقوف مفتعلن فَاْعِلَاْتُ مفتعلن فَاْعِلَاْتْ

مثمن مطوي مكسوف مفتعلن فاعلن مفتعلن فاعلن

مثمن مطوي مجدوع	مفتعلن	فاعلات	مفتعلن	فَاْعْ
مثمن مطوي منحور	مفتعلن	فاعلات	مفتعلن	فَعْ
مسدس مطوي	مفتعلن	فاعلات	مفتعلن	
مسدس مطوي مقطوع	مفتعلن	فَاْعِلَاْتُ	مفعولن	

مضارع

مثمن اخرب	مَفْعُوْلُ	فَاْعِلَاْتُنْ	مفعول	فاعلاتن
مثمن اخرب مسبغ	مفعول	فاعلاتن	مفعول	فَاْعِلِيَّاْنْ
مثمن اخرب مكفوف	مفعول	فَاْعِلَاْتُ	مَفَاْعِيْلُ	فاعلاتن
مثمن اخرب مكفوف مقصور	مفعول	فاعلات	مفاعيل	فَاْعِلَاْتْ
مثمن اخرب مكفوف محذوف	مفعول	فاعلات	مفاعيل	فَاْعِلُنْ
مثمن مكفوف مقصور	مفاعيل	فاعلاتُ	مفاعيل	فاعلات
مسدس اخرب مكفوف	مفعول	فاعلات	مفاعيلن	

مقتضب

مثمن مطوي	فاعلاتُ	مفتعلن	فاعلاتُ	مفتعلن
مثمن مطوي مقطوع	فاعلات	مفعولن	فاعلات	مفعولن

مجتث

مثمن مخبون	مُفَاْعِلُنْ	فَعِلَاْتُنْ	مفاعلن	فعلاتن

مثمن مخبون مسبغ مفاعلن فعلاتن مفاعلن فَعِلَيَانْ
مثمن مخبون مقصور مفاعلن فعلاتن مفاعلن فعلن
مثمن مخبون محذوف مفاعلن فعلاتن مفاعلن فعلن
مثمن مخبون مقطوع مفاعلن فعلاتن مفاعلن فَعْلُنْ
مثمن مخبون مقطوع مسبغ مفاعلن فعلاتن مفاعلن فَعْلَانْ

سريع

مطوي موقوف مفتعلن مفتعلن فاعلات
مطوي مكسوف مفتعلن مفتعلن فاعلن

جديد

مخبون فاعلاتن مفاعلن فعلاتن

قريب

مكفوف مفاعيل مفاعيل فاعلاتن
اخرب مكفوف مفعول مفاعيل فاعلاتن

خفيف

مخبون فعلاتن فعلاتن مفاعلن
مخبون مقصور فاعلاتن مفاعلن فعلات

مخبون محذوف	فاعلاتن	مفاعلن	فَعِلن
مخبون مقطوع	فاعلاتن	مفاعلن	فَعْلن
مخبون مقطوع مسبغ	فاعلاتن	مفاعلن	فعلان

مشا كل

مكفوف مقصور	فاعلات	مفاعيل	مفاعيل

متقارب

مثمن مقصور	فعولن	فعولن	فعولن	فعول
مثمن محذوف	فعولن	فعولن	فعولن	فَعَلْ
مثمن اثلم	فَعُلْنْ	فعولن	فَعْلَنْ	فعولن
مثمن مقبوض اثلم	فعول	فَعْلَنْ	فعول	فعلن

متدارك

مثمن مخبون	فعِلن	فعِلن	فعلن	فعِلن
مثمن مقطوع	فعْلن	فعْلن	فعْلن	فعْلن
مثمن مخبون مقطوع	فاعلن	فَعَلْ	فاعلن	فعل

Forms of the Ru-ba-ie.

اوزان رباعي از شجرهٔ اخرم

مفعولن	فاعلن	مفاعيلن	فاعْ
مفعولن	مفعول	مفاعيلن	فاعْ
مفعولن	فاعلن	مفاعيل	فَعَلْ
مفعولن	مفعولن	مفعولن	فاعْ
مفعولن	مفعولن	مفعولن	فع
مفعولن	فاعلن	مفاعيلن	فع
مفعولن	مفعول	مفاعيل	فعول
مفعولن	مفعول	مفاعيلن	فع
مفعولن	مفعول	مفاعيل	فَعَلْ
مفعولن	مفعولن	فعلن	فَعْلُنْ
مفعولن	فاعلن	مفاعيل	فعول
مفعولن	مفعولن	مفعول	فعول

اوزان رباعي از شجرهٔ اخرب

مَفْعُوْلُ	مُفَاْعِلُنْ	مَفْاُعِيْلُنْ	فَعْ
مفعول	مَفَاْعِيْلُ	مفاعيلن	فَعْ

مفعول	مفاعيلن	مفعول	فَعَلْ
مفعول	مفاعيلن	مَفْعُولُنْ	فَعْ
مفعول	مفاعيلن	مفعول	فَعُوْلُ
مفعول	مفاعيل	مفاعيل	فعول
مفعول	مُفَاْعِلُنْ	مفاعيل	فَعَلْ
مفعول	مفاعلن	مفاعيل	فعول
مفعول	مفاعلن	مفاعيلن	فاعْ
مفعول	مفاعيل	مفاعيلن	فاعْ
مفعول	مفاعيل	مفاعيل	فَعَلْ
مفعول	مفاعيل	مفعولن	فاعْ

TABLE,

Shewing the Alterations of the Imperfect Forms from the Standards of Metre.

Explained in Page 77.

Names of Imperfect Forms.	Name of the Altered Feet.	Original Perfect Forms.	ALTERATIONS. Letters added.	ALTERATIONS. Letters and Points rejected.	Imperfect Forms.	Words substituted.
تسبيغ	مسبغ	مَفْاعِيْلُنْ (3d Standard)	ا		مفاعيلان	
قبض	مقبوض	مفاعيلن		ىْ	مفاعلن	
شتر	اشتر	مفاعيلن		مي	فاعلن	
خرب	اخرب	مفاعيلن		من	فاعيلُ	مفعولُ
كف	مكفوف	مفاعيلن		ن	مفاعيلُ	
قصر	مقصور	مفاعيلن		مَفْاعِيْلُنْ		
حذف	محذوف	مفاعيلن		لن	مفاعي	فعولن
خرم	اخرم	مفاعيلن		م	فاعيلن	مفعولن

اذالة	مذال	مُسْتَفْعِلُنْ		مستفعلان	فَ	مُسْتَفْعِلُنْ	مُسْتَفْعِلُنْ
طي	مطوي	مستفعلن	4th		سْ	مُسْتَفْعِلُنْ	مفاعلن
خبن	مخبون	مستفعلن			انْ		
شكل	مشكول	فَاعِلَاتُنْ	7th		تين	فَعِلَاتْ	فَعَلُنْ
قطع	مقطوع	فاعلاتن			تُنْ	مُفَاعَلَتْ	فاعلان
وقف	موقوف	مَفْعُولَاتُ	8th		وتْ	مفعلا	فاعلن
كسف	مكسوف	مفعولات			مرفوع	لَاتْ	فَاعْ
جدع	مجدوع	مفعولات			مرفوع وتْ	لا	نح
نحر	منحور	مفعولات			مُنْ	مُسْتَفْعِلُ	مفعولن
قطع	مقطوع	مستفعلن	4th 1st		فْ	عُولُنْ	فَعَلُنْ
ثلم	اثلم	فَعُولُنْ					
رباعي					عيلن	مَفَاعِيْ	فَعُوْلْ
هتم	اهتم	مفاعيلن	3d		عيلن	مفا	فَعَلْ
جبب		مفاعيلن			عيلن	فَاعِيْ	
زلل	ازلل	مفاعيلن			عيلن	فا	
بتر	ابترا						نح

Scansion of Perfect Forms.

هزج مثمن سالم

دلا وصف میان نازک جانان من گفتي
نکو گفتي حدیثي از میان جان من گفتي

دلاوصفي میاني‌نا زکي‌جانا نمن گفتي
مفاعیلن مفاعیلن مفاعیلن مفاعیلن

نکوگفتي حدیثي‌از میاني‌جا نمن گفتي
مفاعیلن مفاعیلن مفاعیلن مفاعیلن

هزج مسدس سالم

قناعت کنج آباد است اگر داني
از و تا میتواني رو نگردداني

قناعتکن جاابادس تگردداني
مفاعیلن مفاعیلن مفاعیلن

از و تا مي توانی‌رو نگردداني
مفاعیلن مفاعیلن مفاعیلن

Scansion of Perfect Forms.

رجز مثمن سالم

تاکي غم دل کفتنم درخانه با دیوارها
خواهم زد از بیطاقتی فریاد در بازارها

تاکي‌غمي دل‌کفتنم درخانبا دیوارها
مستفعلن مستفعلن مستفعلن مستفعلن

خاهم‌زدز بیطاقتي فریاددر بازارها
مستفعلن مستفعلن مستفعلن مستفعلن

رجز مسدس سالم

ساقي بعشرت کوش دردوران کل
مکذار از کف جام تا پایان کل

ساقي‌بعش رت‌کوش‌در دوران‌کل
مستفعلن مستفعلن مستفعلن

مکداراز کف‌جام‌تا پایان‌کل
مستفعلن مستفعلن مستفعلن

Scansion of Perfect Forms.

رمل مثمن سالم

شکل دل بردن که تو داري نباشد دلبري را
خواب بنديهاي چشمت کم بود جادوگري را

شکل دلبر دن که تودا ري نباشد دلبري را
فاعلاتن فاعلاتن فاعلاتن فاعلاتن

خاب بندي هاي چشمت کم بود جا دوگري را
فاعلاتن فاعلاتن فاعلاتن فاعلاتن

رمل مسدس سالم

اي نگارين روي دلبرزان مابي
رخ مگن پنهان چواندرجان مابي

اي نگاري روي دلبر زان مابي
فاعلاتن فاعلاتن فاعلاتن

رخ مگن هاچ اندر جان مابي
فاعلاتن فاعلاتن فاعلاتن

Scansion of Perfect Forms.

متقارب مثمن سالم

اگر سر و من درچمن جا بگیرد
عجب باشد ار سرو بالا بگیرد

اگرسر	ومندر	چمن‌جا	بگیرد
فعولن	فعولن	فعولن	فعولن
عجب‌با	شدرسر	وبالا	بگیرد
فعولن	فعولن	فعولن	فعولن

متقارب مسدس سالم

زدرد جدایي چنانم
که از زندگاني بجانم

زدردي	جدایي	چنانم
فعولن	فعولن	فعولن
کهاززن	دگاني	بجانم
فعولن	فعولن	فعولن

Scansion of Perfect Forms.

متدارك مثمن سالم

حسن و لطف ترا بنده شد مهر و مه
خط و خال ترا مشک چین خاک ره

حسن لط في ترا بندشد مهرمه
فاعلن فاعلن فاعلن فاعلن

خطخا لي ترا مشکچي خاکره
فاعلن فاعلن فاعلن فاعلن

طويل مثمن سالم

دلارام مارا گر بو عده و فا بودي
بنوعي بدي کاخر تسلي بها بودي

دلارا مماراگر بوعده وفابودي
فعولن مفاعيلن فعولن مفاعيلن

بنوعي بدي کاخر تسلي بهابودي
فعولن مفاعيلن فعولن مفاعيلن

Scansion of Perfect Forms.

مدید مثمن سالم

اي دل پر دردرا لعل تو درمان شده
خاك پايت بنده‌را چشمه حيوان شده

اي‌دل‌پر دردرا لعل‌تودر ماشده
فاعلاتن فاعلن فاعلاتن فاعلن

خاك‌پايت بندرا چشمي‌حي واشده
فاعلاتن فاعلن فاعلاتن فاعلن

بسيط مثمن سالم

اي باوصالت دلم شادان زدور فلك
هجر تو بر خاطرم چون بر جراحت نمك

اي‌باوصا لت‌دلم شادازدو ري‌فلك
مستفعلن فاعلن مستفعلن فاعلن

هجري‌تبر خاطرم جوبرجرا حت‌نمك
مستفعلن فاعلن مستفعلن فاعلن

o

Scansion of Perfect Forms.

وافر مثمن سالم

چه شد صنما که سوي کسي بچشم رضا نمي نگري
زرسم جفا نمي کذري طريق وفا نمي سپري

چه‌شدصنما که‌سوي‌کسي بچشم‌رضا نمي‌نگري
مفاعلتن مفاعلتن مفاعلتن مفاعلتن

زرسم‌جفا نمي‌کذري طريق‌وفا نمي‌سپري
مفاعلتن مفاعلتن مفاعتن مفاعتن

کامل مثمن سالم

نه دلش زرسم جفاکهي بغلط بسوي و فارود
نه وفاي او بد و صد جفا زدل بلا کش مارود

ندلش‌زرس مجفاکهي بغلطبسو ي‌وفارود
متفاعلن متفاعلن متفاعلن متفاعلن

بوفاي‌او بدصدجفا زدلي‌بلا کش‌مارود
متفاعلن متفاعلن متفاعلن متفاعلن

Scansion of Perfect Forms.

هزج مثمن مسبغ

بزاري ميد هم جان و نمی پرسد مرا جانان
مسلماني نميدانم کجا شد اي مسلمان

بزاري‌مي دهم‌جانو نمي‌پرسد مراجانان
مفاعيلن مفاعيلن مفاعيلن مفاعيلان

مسلماني نميدانم کخاشداي مسلمانان
مفاعيلن مفاعيلن مفاعيلن مفاعيلان

هزج مثمن مقبوض

دلم برون شد ازغمت غمت زدل برون نشد
زبون شدم که بود کوزدست غم زبون نشد

دلم‌برو شدزغمت غمت‌زدل برونشد
مفاعلن مفاعلن مفاعلن مفاعلن

زبوشدم که‌بودکو زدست‌غم زبونشد
مفاعلن مفاعلن مفاعلن مفاعلن

Scansion of Perfect Forms.

هزج مثمن مقبوض مسبغ

پري ندارد اي صنم بروشني چنين جبين
بشر دهد ازيں پسر كه به بود زحورعين

پري‌ندا ردي‌صنم بروشني چني‌جبين
مفاعلن مفاعلن مفاعلن مفاعلان

بشردهد ازي‌پسر كه‌به‌بود زحورعين
مفاعلن مفاعلن مفاعلن مفاعلان

هزج مثمن اشتر

سرو من دمي بنشين خانه‌را كلستان كن
يكدم وجام مي دركش دورنوش گردان كن

سرومن دمي‌بنشي خانرا كلستاكن
فاعلن مفاعيلن فاعلن مفاعيلن

يكدجا مهي‌دركش دورنو شكرداكن
فاعلن مفاعيلن فاعلن مفاعيلن

Scansion of Perfect Forms.

هزج مثمن اخرب

دل باز بجوش آمد جانان که مي آيد
بيمار بهوش آمد درمان که مي آيد

دل باز بجوشامد جانان کهمی ايد
مفعول مفاعيلن مفعول مفاعيلن

بيمار بهوشامد درمان کهمي ايد
مفعول مفاعيلن مفعول مفاعيلن

هزج مثمن اخرب مکفوف مقصور

تا چند مرا در غم او پند توان گفت
چيزي که بجايي نرسد چند توان گفت

تاچند مرادرغ م اوپند تواگفت
مفعول مفاعيل مفاعيل مفاعيل

چيزي که بجايي ن رسدچند تواگفت
مفعول مفاعيل مفاعيل مفاعيل

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هزج مثمن اخرب مكفوف محذوف

اي شيخ مرا راه خرابات نمودي
ميخواست دلم باده كرامات نمودي

اي شيخ مراراه خرابات نمودي
مفعول مفاعيل مفاعيل فعول

ميخاس دلم باد كرامات نمودي
مفعول مفاعيل مفاعيل فعول

هزج مثمن مكفوف مقصور

زهي حسن وزهى روي و زهى نور و زهي نار
زهي خط و زهي خال و زهي مور و زهي مار

زهي حسن زهي روي زهي نور زهي نار
مفاعيل مفاعيل مفاعيل مفاعيل

زهي خط زهي خال زهي مور زهي مار
مفاعيل مفاعيل مفاعيل مفاعيل

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هزج مثمن مکفوف محذوف

مرا عشق دو تا کرد بهنگام جواني
چرا باز بپرسي توز حالم چو بداني

مراعشق دتاکرد بهنگام جوانی
مفاعیل مفاعیل مفاعیل فعول

چراباز بپرسیت زحالمچ بداني
مفاعیل مفاعیل مفاعیل فعولن

هزج مسدس مقصور

یکی از درد مندان تو ماییم
بیا تا درد مند یها نما ییم

یکي‌ازدر دمنداني تمابیم
مفاعیلن مفاعیلن مفاعیل

بیاتادر دمندیها نهابیم
مفاعیل مفاعیل مفاعیل

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هزج مسدس محذوف

دلا در عشق رنج ما کشیدي
کرم کردي و زحمتها کشیدي

دلادرعش قانجي ما کشیدي
مفاعیلن مفاعیلن فعولن

کرم کردي وزحمتها کشیدي
مفاعیلن مفاعیلن فعولن

هزج مسدس مکفوف مقصور

بتاخیز و بیار آن مي خوشبوي
که همرنک بود با گل خود روي

بتاخیز بیارام ي خشبوي
مفاعیل مفاعیل مفاعیل

که همرنک بودباگ ل خدروي
مفاعیل مفاعیل مفاعیل

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هزج مسدس مکفوف محذوف

دل آزارو جفاکار نکاري
چز آزار دلم کار نداري

دلازار جفاکار نکاري
مفاعيل مفاعيل فعولن

جزازار دلم کار نداري
مفاعيل مفاعيل فعولن

هزج مسدس اخرب مقبوض

اي از مزهٔ تو رخنه درجانها
وي درد تو کيمياي درمانها

اي ازم زيي ترخ ندرجاها
مفعول مفاعلن مفاعيلن

وي درد تکيميا ي درماها
مفعول مفاعلن مفاعيلن

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هزج مسدس اخرب مقبوض مقصور

گفتي لب من چو انگبين است
خود کو مزه در گجاي اين است

گفتي ل ب من چ ان گبينست
مفعول مفاعلن مفاعيل

خدکوم زدرکجا ي اينست
مفعول مفاعلن مفاعيل

هزج مسدس اخرب مقبوض محذوف

تا عشق پري رخان گزيدم
از روي خوشي نشان ندیدم

تاعشق پري رخا گزيدم
مفعول مفاعلن فعولن

ازروي خشي نشا ندیدم
مفعول مفاعلن فعولن

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هزج مسدس اخرب مکفوف محذوف

از دست و زبان که برآید
گر عهدهٔ شکرش بدرآید

ازدست زباني‌که برايد
مفعول مفاعيل فعولن

گرعهد ي‌شکرش‌ب درايد
مفعول مفاعيل فعولن

هزج مسدس اشتر

باغ را مژدهٔ بهار آمد
نکهت نافه تتار آمد

باغ‌را مژدهٔ‌بهارامد
فاعلن فاعلن مفاعيلن

نکهتي نافهٔ‌تتارامد
فاعلن فاعلن مفاعيلن

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هزج مسدس اخرم اشتر مقصور

صد بارم بیش اگر کشي زار
بر خیزم تا کشي دگر بار

صدیارم بیش‌گر کشي‌زار
مفعولن فاعلن مفاعیل

برخیزم تاکشي دگربام
مفعولن فاعلن مفاعیل

رجز مثمن مذال

یارب چه شد کان ترک ماترک محبان کرده است
آسود کان و صل زار نجور هجران کرده است

یاربچه‌شد کاترک‌ما ترک‌محب باکرداست
مستفعلن مستفعلن مستفعلن مستفعلان

اسود کا نی‌وصل‌را رنجورهج راکرداست
مستفعلن مستفعلن مستفعلن مستفعلان

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رجز مثمن مطوي

مي شكفد گل بچمنهاز نسيم سحري
وه چه شود گرنغسي پهلوي ماباده خوري

مي شكفد گل بچين هازنسي مي سحري
مفتعلن مفتعلن مفتعلن مفتعلن

وه چه شود گرنغسي پهلي ما بادخري
مفتعلن مفعلن مفتعلن مفتعلن

رجز مثمن مطوي مخبون

باز خدنك شوق زد عشق در آب و خاك ما
نطع حريف مست شد دامن چاك چاك ما

باوخدن گشوق زد عشق درا بخاك ما
مفتعلن مفاعلن مفتعلن مفاعلن

نطع حري ف مست شد دامن چا ك چاك ما
مفتعلن مفاعلن مفتعلن مفتعلن

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رجز مثمن مخبون مطوي

فغان كنان هرسحري بكويتو مي ثذرم
چونيست ره سوي توام ببام و درمي نگرام

فغاكنا هرسحري بكوي‌تو مي‌ثذرم
مفاعلن مفتعلن مفاعلن مفتعلن

چ‌نيس‌ره سوي‌ت‌ام ببام‌در مي‌نكرم
مفاعلن مفتعلن مفاعلن مفتعلن

رجز مسدس مطوي

نيست مرا جز تو نگارا دگري
مي نكني هيچ بكارم نظري

نيس‌مرا جزت‌نگا رادگري
مفتعلن مفتعلن مفتعلن

مي‌نكني هيچ‌بكا رم‌نظري
مفتعلن مفتعلن مفتعلن

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رجز مسدس مخبون

کنون که گردد از بهار خوش هوا
فزون شود بهر دل اندرون هوا

کنوکگر ددزبها رخش‌هوا
مفاعلن مفاعلن مفاعلن

فزوشود بهردلن دروهوا
مفاعلن مفاعلن مفاعلن

رمل مثمن مسبغ

تابکي گريم بزاري همچو ابرنو بهاران
از سراند وه وحسرت درفراق گلعذاران

تابکی گر یم‌بزاری همچ‌ابري نوبهاران
فاعلاتن فاعلاتن فاعلاتن فاعليان

ازسري‌ان دوه‌حسرت درفراقي نوبهاران
فاعلاتن فاعلاتن فاعلاتن فاعليان

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رمل مثمن مخبون

شکرت را شد اگر چه سپه مور مرتب
مگسي نيز نخواهم که کند سايه بران لب

شکرت را شد گرچي سپهي مو رمرتب
فعلاتن فعلاتن فعلاتن فعلاتن

مگسي ني زنخاهم که کند سا ي برالب
فعلاتن فعلاتن فعلاتن فعلاتن

رمل مثمن مقصور

هر کجا بينم مهي با عاشق خود مهربان
افتد از بي مهري ماه خودم آتش بجان

هرکجابي نم مهي با عاشقي خد مهربار
فاعلاتن فاعلاتن فاعلاتن فاعلات

افتدزبي مهربي ما هي خدم ا تش بجان
فاعلاتن فاعلاتن فاعلاتن فاعلات

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رمل مثمن محذوف

هر کرا بینم سخن با اوز هرجا میکنم
تاکند ذکر تو صد تقریب پیدا میکنم

هرکرابي نم سخن با اوزهرجا میکنم
فاعلاتن فاعلاتن فاعلاتن فاعلن

تاکندذک ریت صدتق ریب پیدا میکنم
فاعلاتن فاعلاتن فاعلاتن فاعلن

ومل مثمن مشکول

قدري بخند و ازرخ قمري نماي مارا
سختي بگوي وازلب شکري نماي مارا

قدريب خندازرخ قمرين ماي مارا
فعلات فاعلاتن فعلات فاعلاتن

سخنيب گوي ازلب شکرين ماي مارا
فعلات فاعلاتن فعلات فاعلاتن

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رمل مثمن مشکول مسبغ

منم و خیال بازي شب و روز با جوانان
زخط خوش تو با خود رقم خیال خوانان

منهوخ یال‌بازي شب‌روز باجوانان
فعلات فاعلاتن فعلات فاعلیان

زخطبخ شیت‌باخد رقمیخ یال‌خانان
فعلات فاعلاتن فعلات فاعلایان

رمل مثمن مخبون مسبغ

روزکار یست که در خاطرم آشوب فلان است
روزکارم چو سرزلف پریشانش ازان است

روزکاري سکه‌درخا طرماشو بغلانست
فاعلاتن فعلاتن فعلاتن فعلیان

روزکارم چسري‌زل فپریشا نشزانست
فاعلاتن فعلاتن فعلاتن فعلیان

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رمل مثمن مخبون مقصور

چاره هجر تو سازم بو صال دگران
آه تا چند کشم بي تو محال دگران

چاربي هج رتسازم بوصالي دگران
فاعلاتن فعلاتن فعلاتن فعلات

اه تاچن دکشم بي تحالي دگران
فاعلاتن فعلاتن فعلاتن فعلات

رمل مثمن مخبون محذوف

گرچه مقصود بلابي دل و دين است مرا
هيچ غم نيست که مقصود همين است مرا

گرچه مقصو دبلابي دل دينس تمرا
فاعلاتن فعلاتن فعلاتن فعلن

هيچ غم ني سکه مقصو دهينس تمرا
فاعلاتن فعلاتن فعلاتن فعلن

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رمل مثمن مخبون مقطوع

ساخت برک طرب و عیش مهیا نرگس
تا کشد بادف و نی ساغر صهبا نرگس

ساخ برگ بي طربوعي سهبيبا نرگس
فاعلاتن فعلاتن فعلاتن فعلن

تاكشدبا دف‌ني‌سا غرصهبا نرگس
فاعلاتن فعلاتن فعلاتن فعلن

رمل مثمن مخبون مقطوع مسبغ

پیش ازین گرچه ببویت رخ گل میدیدیم
چون گل روي تو دیدیم از و واچندیم

پیش‌زي‌گر چه‌ببویت رخ‌گل‌مي ديديم
فاعلاتن فعلاتن فعلاتن فعلان

چوگلي‌رو يت‌ديد م‌ازووا چيديم
فاعلاتن فعلاتن فعلاتن فعلان

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رمل مسدس مقصور

تالب او دید سیغي در شراب
از مثلث مي نهاید اجتناب

تالب‌او دیدسیغي درشراب
فاعلاتن فاعلاتن فاعلان

ازمثلث مینهاید اجتناب
فاعلاتن فاعلاتن فاعلات

رمل مسدس محذوف

گفت زاهد از بهشتم ده خبر
گفتمش زنهار نام ده مبر

گفت‌زاهد ازبهشتم ده‌خبر
فاعلاتن فاعلاتن فاعلن

گفتمش‌زن هارنامي ده‌مبر
فاعلاتن فاعلاتن فاعلن

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رمل مسدس مخبون مقصور

شکرین لعل تو کان نمک است
گرچه شکرنه مکان نمک است

شکّکري لع لت کاني نمکست
فاعلاتن فعلاتن فعلات

گرچه شککر نمکاني نمکست
فاعلاتن فعلاتن فعلان

رمل مسدس مخبون محذوف

گرسخن زان لب چون نوش شود
پسته را خنده فراموش شود

گرسخن زا لب چونو ششود
فاعلاتن فعلاتن فعلن

پسته راخن دفرامو ششود
فاعلاتن فعلاتن فعلن

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رمل مسدس مخبون مقطوع

مردمي نرگس او مست اند
جادويي غمزه او ميخواند

مردمي نر گس اومي داند
فاعلاتن فعلاتن فعلن

جادويي غم زي اومي خاند
فاعلاتن فعلاتن فعلن

رمل مسدس مخبون مقطوع مسبغ

اي كه روبي تو حيات جان است
ديده جايت شد و جايي آنست

اي كروبي تحياتي جانست
فاعلاتن فعلاتن فعلان

ديدجايت شدجايي اانست
فاعلاتن فعلاتن فعلان

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منسرح مثمن مطوي موقوف

انکه دلم صید اوست میر شکار من است
دست بخونم نگار کرده نگار من است

اکدلم صیداوس میرشکا ري‌منست
مفتعلن فاعلات مفتعلن فاعلات

دست‌بخو نم‌نگار کرد‌نگا ري‌منست
مفتعلن فاعلات مفتعلن فاعلات

منسرح مثمن مطوي مکسوف

اي زرخت روشني خانه چشم مرا
چشم و چراغ من است خواجه هردو سرا

اي‌زرخت روشني حاني‌چش مي‌مرا
مفتعلن فاعلن مفتعلن فاعلن

چشم‌چرا غي‌منس خاجي دوسرا
مفتعلن فاعلن مفتعلن فاعلن

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مفسرح مثمن مطوي مجدوع

من نشنیدم که خط بر آب نویسند
آیت خوبي بر آفتاب نویسند

من‌نشني دم‌کخطب راب‌نوي سند
مفتعلن فاعلات مفتعلن فاع

ااایت‌خو بی‌براف تاب‌نوي سند
مفتعلن فاعلات مفتعلن فاع

منسرح مثمن مطوي منحور

چون غم هجران اونداشت نهایت
عاقبت اندوه عشق کرد سرابت

چوغم‌هج ران‌اون داشنها یت
مفتعلن فاعلات متعلن فع

عاقبتن دوه‌عشق کردسرا یت
مفتعلن فاعلات مفتعلن فع

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منسرح مسدس مطوي

شاه جهان باد تازمانه بود
كزكرمش خلق شادمانه بود

شاه‌جها بادتاز مانبود
مفتعلن فاعلات مفتعلن

كزكرمش خلق‌شاد مانبود
مفتعلن فاعلات مفتعلن

منسرح مسدس مطوي مقطوع

بسكه بهويت اسير شد جانم
ڤربڤذ اري ڤربخت نتوانم

بسكه‌بهو يت‌اسير شدجانم
مفتعلن فاعلات مفعولن

كربڤذا ري‌ڤربخ نتوانم
مفتعلن فاعلات مفتعلن

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مضارع مثمن اخرب

سیغی شدا از ازان شد در شهر آن پریرو
تا روز های دو ران آید بجانب او

سیغیک دااز اشد درشهر ااپریرو
مفعول فاعلاتن مفعول فاعلاتن

تا روز های دورا ااید ب جانبی او
مفعول فاعلاتن مفعول فاعلاتن

مضارع مثمن اخرب مسبغ

ثرا عتقاد آن مه با ماکم وز یاد است
ماییم و مهر رویش مقصود اعتقاد است

ثراعت قاداامه باماک موزیادست
مفعول فاعلاتن مفعول فاعلیان

ماییم مهررویش مقصود اعتقادست
مفعول فاعلاتن مفعول فاعلیان

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مضارع مثمن اخرب مكفوف

دل بي رخ تو جوهرجان رانمي شناسد
جان بي لب تو ثوهركان رانمي شناسد

دل‌بير خيت‌جوه رجاران مي‌شناسد
مفعول فاعلات مفاعيل فاعلاتن

جابيل بيت‌ثوه ركاران مي‌شناسد
مفعول فاعلات مفاعيل فاعلاتن

مضارع مثمن اخرب مكفوف مقصور

بازم هواي آن لب ميگون كرفته است
معلوم ميشود كه مرا خون كرفته است

بازمه واي‌ال بيكوك رفت‌است
مفعول فاعلات مفاعيل فاعلات

معلوم ميشودكه مراخوكه رفت‌است
مفعول فاعلات مفاعيل فاعلات

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مضارع مثمن اخرب مكفوف محذوف

سيغي پري وشي كه تو ديوانه ازو
خواهي مسخر تو شود جز دعا مگو

سيغيپ ري‌وشيك تديوان يي‌ازو
مفعول فاعلات مفاعيل فاعلن

خاهيم سخريت شودجزد عامگو
مفعول فاعلات مفاعيل فاعلن

مضارع مثمن مكفوف مقصور

كران طره هست مشك بهاچون نداد بوي
وزآن چهره هست ماه چرا در كشيد روي

كراطر هست‌مشك بهاچون داد‌بوي
مفاعيل فاعلات مفاعيل فاعلات

وزاچهر هست‌ماه چرادرك شيدروي
مفاعيل فاعلات مفاعيل فاعلات

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مضارع مسدس اخرب مكفوف

اي ناز نين كه ماه منى امشب
رحمى بكن چو شاه منى امشب

اي‌ناز نى كه‌ماه منى‌امشب
مفعول فاع‌لات مفاعيلن

رحمى‌ب كن‌چشاه منى‌امشب
مفعول فاع‌لات مفاعيلن

مقتضب مثمن مطوى

بالبت چه مى طلبم باده نزد جان چه بود
بارخت چه مه نگرم بنده پيش خان چه بود

بالبتچ ميطلبم بادنزد جاچه‌بود
فاعلات مفتعلن فاعلات مفتعلن

بارختچ مه‌نگرم بندپيش خاچه‌بود
فاعلات مفتعلن فاعلات مفتعلن

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مقتضب مثمن مطوي مقطوع

وقترا غنيمت دان آنقدر كه بتواني
حاصل از حيات اي جان يكدم است تادانى

وقتراغ نيمتدا اقدرك بتواني
فاعلات مفعولن فاعلات مفعولن

حاصلزح ياتيجا يكدمست تادانى
فاعلات مفعولن فاعلات مفعولن

مجتث مثمن مخبون

زدور نيست ميسر نظر بروي تو مارا
چه دولت است تعالى الله از قد تو قبارا

زدورني سميسر نظربرو يتمارا
مفاعلن فعلاتن مفاعلن فعلاتن

چدولتس تتعالل لهزقدي تقبارا
مفاعلن فعلاتن مفاعلن فعلاتن

Scansion of Perfect Forms.

مجتث مثمن مخبون مسبغ

دلم که سوخت زعشقت چراغ جان من است آن
غبار کز تو رسد نور دید کان من است آن

دلم کسو خزعشقت چراغ جا نهنستان
مفاعلن فعلاتن مفاعلن فعلیان

غبارکز ترسدنو ردیدکا نهنستان
مفاعلن فعلاتن مفاعلن فعلیان

مجتث مثمن مخبون مقصور

زبسکه درد تو بر جان نا توان من است
هلاک من طلبد هرکه مهربان من است

زبسکدر دتبرجا نناتوا نهنست
مفاعلن فعلاتن مفاعلن فعلات

هلاک‌من طلبدهر کمهربا نهنست
مفاعلن فعلاتن مفاعلن فعلات

Scansion of Perfect Forms.

مجتث مثمن مخبون محذوف

شفا چو در قدم تست مبتلاي ترا
برون خرام که دردي مباد پاي ترا

شفاچدر قدمي‌تس تبتلا يترا
مفاعلن فعلاتن مفاعلن فعلن

بروخرا مكدردي مبادپا يترا
مفاعلن فعلاتن مفاعلن فعلن

مجتث مثمن مخبوت مقطوع

اگر چه يار مرا نيست رسم دلداري
بدين خوشم كه ندارد بد يكري ياري

اگرچيا رمرانى سرسم‌دل داري
مفاعلن فعلاتن مفاعلن فعلن

بدي‌خشم كندارد بديكري ياري
مفاعلن فعلاتن مفاعلن فعلن

Scansion of Perfect Forms.

مجتث مثمن مخبون مقطوع مسبغ

چو گویم از سرمستي لبت مي ناب است
مرنج از سخن ما که عالم آب است

چگویمز سرمستي لبتمیي نابست
مفاعلن فعلاتن مفاعلن فعلان

مرنجاز سخني‌ما کعالمي ابست
مفاعلن فعلاتن مفاعلن فعلان

سریع مطوي موقوف

دل که زخوبان همه غم دیده است
بیشتر از عمر ستم دیده است

دل کزخو باهم‌غم دیداست
مفتعلن مفتعلن فاعلات

بیشترز عمرستم دیداست
مفتعلن مفعلن فاعلات

Scansion of Perfect Forms.

سريع مطوي مكسوف

كي بود آندم كه ببزم وفا
مي بدل ماكشد آن دلربا

كي بودا دم كببز مي وفا
مفتعلن مفتعلن فاعلن

مي بدلي ماكشدا دلربا
مفتعلن مفتعلن فاعلن

جديد مخبون

چوقدت كرچه صنو بر كشد سري
نبود چون قد سروت صنو بري

چقدت كر چصنوبر كشدسري
فعلاتن فعلاتن مفاعلن

نبودچو قدسروت صنوبري
فعلاتن فعلاتن مفاعلن

Scansion of Perfect Forms.

قریب مکفوف

خداوند جهان بخش شاه عادل
خداوند چهابخش شاهعادل
شهنشاه جوان بخت زاد کامل
مفاعیل مفاعیل فاعلاتن
شهنشاه جوابخت زادکامل
مفاعیل مفاعیل فاعلاتن

قریب اخرب مکفوف

تاطبع رهي برقرار باشد
مداح در شهرا یار باشد
تاطبع رهي برق رارباشد
مفعول مفاعیل فاعلاتن
مداح دري شهر یارباشد
مفعول مفاعیل فاعلاتن

Scansion of Perfect Forms.

خفیف مخبون

اي صبا بوسه زن زمن در اورا
ور نرنجد لب چو شکر اورا

اي‌صبابو	سزن‌زمن	دراورا
فاعلاتن	مفاعلن	فعلاتن
ورنرنجد	لبی‌چشک	کراورا
فاعلاتن	مفاعلن	فعلاتن

خفیف مخبون مقصور

ماه روبا بخون من مشتاب
کشتن عاشقان که دید صواب

ماه‌روبا	بخون‌من	مشتاب
فاعلاتن	مفاعلن	فعلات
کشتن‌عا	شقاکدي	دصواب
فاعلاتن	مفاعلن	فعلات

Scansion of Perfect Forms.

خفیف مخبون محذوف

گفتبش بي تو چیست چاره ما
رفت در قهر و گفت مرگ و بلا

گفتبش‌بي تچیس‌چا ریبا
فاعلاتن مفاعلن فعلن

رفت‌درقه رگفت‌مر گبلا
فاعلاتن مفاعلن فعلن

خفیف مخبون مقطوع

با توکي درد ما توان گفتن
این سخن‌را کجا توان گفتن

باتکي‌در دماتوا گفتن
فاعلاتن مفاعلن فعلن

اي‌سخن‌را کجاتوا گفتن
فاعلاتن مفاعلن فعلن

Scansion of Perfect Forms.

خفیف مخبون مصطوع مسبغ

از طبایع هر انچه موجود است
آدمي زان میانه مقصود است

ازطبایع هرنچهو جودست
فاعلاتن مفاعلن فعلان

اادمي زا میانهق صودست
فاعلاتن مفاعلن فعلان

مشاکل مکفوف مقصور

یار غم شده ام در شب دیجور
زان سبب که نشد درد محب دور

یارغمش دامدرش بدیجور
فاعلات مفاعیل مفاعیل

زاسببکه نشددرد محبدور
فاعلات مفاعیل مفاعیل

Scansion of Perfect Forms.

متقارب مثمن مقصور

مراکشت آن مه چو هجران نبود
زمرگم خبر بود و زینم نبود
مراکش تاامه چهجرا نبود
فعولن فعولن فعولن فعولن
زمرگم خبربو دزینم نبود
فعولن فعولن فعولن فعول

متقارب مثمن محذوف

چوآیم بکویت مکن عیب من
که بي اختیارم درین آمدن
چاایم بکویت مکنعي بمن
فعولن فعولن فعولن فعل
کنباخ تیارم دري‌ا مدن
فعولن فعولن فعولن فعل

Scansion of Perfect Forms.

متقارب مثمن اثلم

آشوب جاني شوخ جهاني
بي اعتقادي نا مهر باني

ااشو بجاني شوخي جهاني
فعلن فعولن فعلن فعولن

بي‌اع تقادي نامه رباني
فعلن فعولن فعلن فعولن

متقارب مثمن مقبوض اثلم

كرم بخواني ورم براني
دل حزين را بجاي جاني

كروب خاني ورنب راني
فعول فعلن فعول فعلن

دلي‌ح زيرا بجاي جاني
فعول فعلن فعول فعلن

Scansion of Perfect Forms.

متدارک مثمن مخبون

چو رخت نبود کل باغ ارم
چو قدت نبود قد سرو چمن

چرخت نبود کل با غ ارم
فعلن فعلن فعلن فعلن

چقدت نبود قدسر وچمن
فعلن فعلن فعلن فعلن

متدارک مثمن مقطوع

هردم پیشت دارم زاري
کزغم تاکي زارم داري

هردم پیشت دارم زاري
فعلن فعلن فعلن فعلن

کزغم تاکي زارم داري
فعلن فعلن فعلن فعلن

Scansion of Perfect Forms.

متدارک مثمن مخبون مقطوع

سنبل سیه برسمن مزن
لشکر حبش برختن مزن

سنبلي سیه برسمن مزن
فاعلن فعل فاعلن فعل

لشکري حبش برختن مزن
فاعلن فعل فاعلن فعل

Forms of the Ru-ba-ie:

اوزان رباعي از شجرة اخرم

هجرانت خون بسي مرا در دل كرد
واندوهت در سينه من منزل كرد
ديگر تا كي فزاييم محنت و غم
كس هرگز اين سخن بابيدل كرد

هجرانت خوبسي مرادردل كرد
مفعولن فاعلن مفاعيلن فاع

وندوهت درسين يمن منزل كرد
مفعولن مفعول مفاعيلن فاع

ديگرتا كي فزا ييم محن تغم
مفعولن فاعلن مفاعيل فعل

كس هرگز اي سخن بابيدل كرد
مفعولن فاعلن مفعولن فاع

يار آمد يار آمد يار آمد هي
بنشيني بيخبر بديسان تاكي

Forms of the Ru-ba-ie.

یکساعت ازان ماه جبین دور مباش
تایابی از جام لب لعلش می

یاراامد یاراامد یاراامد هي
مفعولن مفعولن مفعولن فع

بنشیني بیخبر بدي سانا کي
مفعولن فاعلن مفاعیلن فع

یکساعت ازاماه جبي دور مباش
مفعولن مفاعیل عفاعیل فعول

تایابي ازجام لبي لعلش می
مفعولن مفعول مفاعیلن فع

جان دادم در راه وفایي صنمي
دل کردم قربانش بي بیش و کمي
از دستم کار کرنیاید چه غم است
دردیده ودل بس است سوزي ونمی

Forms of the Ru-ba-ie.

جاداد م درراه وفايي ص نهي
مفعولن مفعول مفاعيل فعل

دل كردم قربانش بيبي شكهي
مفعولن مفعولن فعلن فعلن

ازدستم كارثر نيايدچه غمست
مفعولن فاعلن مفاعيل فعول

دردید ادل بسس تسوزيا نمن
مفعول مفاعلن مفاعيل فعل

اوزان رباعي از شجره اخرب

اي عشق ترا چو من هزاران طالب
ديدار ترا يوسف مصري راغب
از هجر تو جانم را صد محنت وغم
آن به كه نكردي تو از من غايب

اي عشق تراچمن هزاراطا لب
مفعول مفاعلن مفاعيلن فع

Forms of the Ru-ba-ie.

دیدار ترایوس فهمري را غب
مفعول مفاعیل مفاعیلن فع

ازهجر تجانم را صدمحن تغم
مفعول مفاعیلن مفعولن فعل

اابه‌که نکردي تو ازمن غا یب
مفعول مفاعیلن مفعولن فع

درپیش تو آوردم دل را به نیاز
دست من و زلف تو و امید دراز
درعالم پیش از من درمنده چونیست
آن به که نوازیم تواي بنده نواز

درپیش تااوردم دل راب نیاز
مفعول مفاعیلن مفعول فعول

دستیم نزلغي ت اامید دراز
مفعول مفاعیل مفاعیل فعول

Forms of the Ru-ba-ie.

درعالم	بیشزمن	درمند	چنیس
مفعولن	مفعولن	مفعول	فعول
اابه‌که	نوازیم	تاي‌بند	نواز
مفعول	مفاعلن	مفاعیل	فعول

اي آنکه نبود یم زهجر انت زار
از کوه غبت دردل تنگم صد بار
خواهم که به پیش تو بکویم غم دل
چون چاره من بر تو نبود دشوار

اي‌ااکه	نبودیم	زهجرانت	زار
مفعول	مفاعلن	مفاعیلن	فاع
ازکوه	غبت‌درد	ل‌تنگم‌صد	بار
مفعول	مفاعیل	مفاعیلن	فاع
خاهم‌که	بپیشي‌ت	بگویم‌غ	م‌دل
مفعول	مفاعیل	مفاعیل	فعل
چوچار	یمن‌برت	نبوددش	وار
مفعول	مفاعیل	مفعولن	فاع

ايں غزل فيضي بچهار وزن خوانده مي شود

سريع مطوي مكسوف　　رمل مسدس مخبون محذوف
مفتعلن مفتعلن فاعلن　　فاغلاتن فعلاتن فعلن

رمل مسدس محذوف　　خفيف مخبون محذوف
فاعلاتن فاعلاتن فاعلن　　فاعلاتن مفاعلن فعلن

اي خم ابروي تو تيغ جفا　　حلقه كيسوي تو دام بلا
خنجر پهلوي تو تيغ اجل　　غمزه بد خوي تو تير قضا
بسته بازوي تو ترك ختن　　كشته آهوي تو شير خطا
دررخ نيكوي تو نور ازل　　در لب جادوي تو سر خدا
تافته زانوي تو دست هوس　　دوخته هر سوي تو چشم هوا
خسته هندوي تو فيضي　　تشنه داروي تو بهر دوا

The foregoing Ode, by Sheikh Fizee, may be read in four different measures, as above described.

PART III.

RHYME.

PART III.

RHYME.

PART III.

OF CA-FE-YEH,

OR

RHYME.

Cá-fe-yeh قافيه is derived from قفو following another; and it is so called because it is used at the end of hemistichs or distichs, in different words, to complete the rhyme.

The conclusion of the *Cá-fe-yeh* is the last quiescent letter that occurs in a verse; and it is preceded by one or more accented, preceded by a quiescent, preceded by an accented letter, as in the words دِلْبَرِيْ and پَرْوَرِي in the following distich:

دل زمن بستد بشوخي دلبري
دلبري شيرين لبي جان پروري

This rule is from Kháleel Ebn Ahmed, upon which Ukh-fusn remarks, that the *Cá-fe-yeh* includes the whole of the last word of the hemistich or distich.

Some again pretend that the final letter only is the *Cá-fe-yeh*; and although this is partly true, yet it is liable to objections, which will hereafter be produced.

The fact is, that the *Cá-fe-yeh* has determinate letters and accents, distinguished by appropriate names; and which are to be managed according to rule, in order to obviate irregularities and defects.

Explanation of the Letters forming the Cá-fe-yeh.

It is to be observed, that the *Re-wee* روي is the basis of the *Cá-fe-yeh* or rhyme, which cannot exist without it. *Re-wee* is the last quiescent letter of the rhyme, and other eight letters are united to it, four antecedent and four subsequent — the four antecedent are 1 ردف 2 قيد 3 تاسيس 4 دخيل and the four subsequent 1 وصل 2 خروج 3 مزيد 4 يره‌نا

Of the Four Letters that precede Re-wee.

1. *Ridf* ردف implies either the letter ا quiescent, preceded by a letter accented with a *Futteh*; or و quiescent, preceded by a letter accented with a *Zum*; or ي quiescent, preceded by a letter accented with a *Kussir*; that is, whenever either of these three letters precedes the روي as in the following distichs of *Se-ná-ee*:

اي سنايي بقوت ايمان
مدح حيدر بكو پس از عثمان
آن علم دارو علم دار رسول
وين زفضل آفت سراي فضول
نشنيده ز مصطفي تاويل
گشته مكشوف دردلش تنزيل

In the first distich, ن is روي and ا is ردف—in the second distich, ل is روي and و is ردف—in the third distich, ل is روي and ي is ردف

But if after the ردف two quiescents occur, such as يافت and تاقت or دوست and پوست or ريخت and گريخت in such case some of the letters following the ردف are included therein, and are called ردف زايد or redundant *Ridf*; but Nasser-ed-deen Tou-see, in his treatise called معيار الاشعار includes these letters in the روي and calls them روي مضاعف or redundant *Re-wee*.

In Persian the و and ي *Ridf* have both معروف or open, and مجهول or sharp pronunciations. The first معروف or open, is when *Zum* preceding و and the *Kussir* preceding ي is اشباع or lengthened, as in the words دور and پور and ديد and چكيد The second مجهول or sharp, is when the pronunciation is not lengthened, as in the words زور and كور and بيد and اميد

Ancient authors have used them both together, as in the following distich of Se-ná-ee:

با و جودش اجل پر بر آمد
نیک آمد و لیک دیر آمد

The *Kussir* preceding the letter ي in the word پَرِيْر is open, and in the word دِيْر is sharp. In the following distich, the *Zum* preceding و in عُوْر is open, and the *Zum* preceding و in كُوْر is sharp.

پیکر آب و گل زشوقش عور
لعبت چشم و دل زکنهش کور

The letter ا softened into ي ردف or ي quiescent, preceded by a *Kussir*, when it immediately precedes the روي is not sounded open; as is exemplified in the following distich:

خلعتي کان تراست همچوجهیز
نستا ند بروز رستا خیز

2. *Ki-ed* قید is any quiescent, excepting the *Ridf* ا and و and ي and which are also called حروف مد or letters capable of extension; in the following rhymes, the last letter is *Re-wee*, and the second letter is *Ki-ed*: thus درد and ابر—سرد and ختم—صبر and نشر and حشر—پشم and یشم—رزم and بزم مجد and وجد—شتم and حلم—علم and ذکر—نقل and عقل—نصر and قصر—امر and تنگ—تمر and نهر—تنگ and شهر And in *Cá-fe-yeh*, a difference in the letter *Ki-ed* is allowable; as in the following distich from the Gool-shun-ráz:

همه دانند که این کس در همه عمر
نکرده هیچ قصد گفتن شعر

Here in the word عمر the *Ki-ed* is م and in شعر it is ع In such case it is proper to preserve the قرب مخرج or proximity of utterance; as in the following distich of Sady:

چه مصر و چه شام و چه برّ و چه بحر
همه روستایند و شیر از شهر

Here بحر and شهر have a proximity of utterance; the one from the top, and the other from the bottom of the throat.

3. *Ta-sées* تاسیس or the quiescent ا preceding the روي between which there occurs an accented letter called دخیل as in the following rhymes: خاور and مایل—سایل and تساهل and تجاهل

It is allowable for the دخیل letter to be different, as in خاور and چادر

And in rhyme تاسیس as a kind of لزوم مالایلزم or one of those unnecessary things, which an author, by introducing, obliges himself to continue: thus خاور will rhyme with مایل—گوهر with دل with بلبل تساهل—

The Letters which follow the روي

1. *Wussel* وصل is the letter which immediately follows the روي as ي in the last hemistich of the following distich:

همچو شمع انکه‌را نماندبهي
در تو خنده چوگردنش بزني

And the letter ه in the following distich:

لا له غافلي تو اي بنده
دل سيه عمر کوته و خنده

The وصل letters most frequently used are ياي مصدري or verbal ي and ياي تنکري or ي indefinite; and ياي خطابي or ي in the second person singular; and ميم ضمير متکلم or م of the first person singular; and تاي مخاطب or ت of the second person singular; and شين ضمير غايب or ش in the third person singular; and هاي مضمر آخر کلمه or final ه not sounded, such as هاله and ناله and نون مصدري the verbal ن as ديدن and شنيدن

2. The letter *Kherooj* خروج immediately follows the وصل such as م in the words بريم and خوريم and the letter ي as in ديدمي and چيدمي and the letter ت in the words ديدمت and شنيدمت

3. *Ma-zeed* مزيد is the letter which immediately follows the خروج such as خوردیمش and بردیمش

4. *Ná-ye-reh* نایره is the letter that immediately follows the مزيد such as ش in the words بردستمش and خورد ستمش and whatever letter follows نایره is accounted belonging to it.

Positions of the Cá-fe-yeh *Letters, in relation to the* Re-wee.

روي

Following the *Re-wee.*				Preceding the *Re-wee.*			
نایره	مزيد	خروج	وصل	ردف	قيد	تاسيس	دخيل
4	3	2	1	1	2	3	4

The Accents of the Cá-fe-yeh *Letters.*

The accent over the letter immediately preceding the روي is called *Tow-jeh* توجيه and in the rhymes, any difference between the توجيه is not allowable, excepting when the روي on account of its connection with وصل partakes of its accent, in which case a difference in the accent preceding it is permitted, as in the following distich of Sády :

نیامد درایام او بر دلیْ
نگویم که خاري که بر گُلیْ

The accent on the letter preceding ردف and قيد is called *Huz-we* حذو The accents of حذو are as follows: when the ردف is ا then حذو is *Futteh*; upon و is ردف the accent is *Zum*; and when ي is ردف it is *Kusser*. And قيد has also three variations of accent, as has been already explained. In the حذو of ردف no difference is allowable, but it is permitted in قيد provided روي is accented, as in the following example from Kemál Ishmáeel:

گر سوز دلم یک نفس آهسته شود
از دود درون راه نفس بسته شود
در دیده از ان آب همی گرد انم
تا هرچه ننقش اوست آن شسته شود

The *Futteh* preceding تاسيس is called *Rus* رس and the accent over دخيل is called *Ish-báa* اشباع When the روي is accented, a difference in the اشباع is allowable, as in the following lines of Sády:

اي پادشاه وقت چو وقتت فراز شد
تو نيز با گداي محلت برا بري
مردي گمان مبركه بسرپنجه استوكتف
با نفس اگر برابي دانم كه شاطري

When the روي is joined with the letter وصل it is called *Muj-ré*, مجري as the *Kussir* of the letter ر in the above verses of Sády:

The accent of the letter وصل when it is joined with خروج is called *Ne-fáz* نغاذ which is the term also given to the accents of خروج and مزيد

Ná-ye-reh نايره is never accented.

Explanation of other Names given to روي *and* قافيه

When روي is quiescent, it is called *Re-wee Mo-ke-yed* روي مقيد as ن in the words چمن and سخن and when by its union with وصل it obtains an accent, it is called *Re-wee Mut-luk* روي مطلق as ن in چمنم and سخنم and either of these two kinds, if not united with any *Cá-fe-yeh* letter, is called *Mo-jur-rud* مجرد but when it is united with any *Cá-fe-yeh*, it assumes the name thereof. So that روي مقيد when single, is called روي مقيدمجرد and when united with the ردف it is called روي مقيد باردف or *Re-wee*, united with *Ridf*, &c.

The different Kinds of Cá-fe-yeh.

There are four kinds of *Cá-fe-yeh*, viz. 1, *Cá-fe-yeh Mo-jer-rud-eh* قافيه مجرده 2, *Cá-fe-yeh Mo-rud-duf-eh* قافيه مردفه 3, *Cá-fe-yeh Mow-usse-seh* قافيهموسس 4, *Cá-fe-yeh Moo-se-leh* قا فيه موصله

Of the Defects in Cá-fe-yeh.

1. When روي in one word is quiescent, and in the other is accented, as in the following distich of Háfez,

صلاح کار کجا و من خراب کجا
ببین تفاوت ره از کجا است تا بهٔ کجا

this defect is called *Ghoo-loo* غلو If the letter وصل in one word is quiescent, and in the other accented, it is called *Bo-dee* بعدي

2. When the *Tow-jeh* توجيه in the two words are differently accented, it is called *Uk-wá* اقوي which has been exemplified under the head of *Tow-jeh* توجيه

3. A difference in the روي which is an unpardonable error, although some admit it, when the *Re-wee* in one letter has an Arabic and in the other a Persian letter; or when the two letters have a proximate utterance, such as لب and چپ and شك and سپاهٔ and غیاث and لباس صباح—سک

But even this is in general disallowed. This fault is called *Ik-fá* اکفا

4. Disagreement in the ردف which is allowed by Arabic Poets, but in Persian is absolutely inadmissible. The Arabians rhyme حمیل with نزول and منیر with بدور and such like.

5. Disagreement in the letter قيد on account of distance of utterance, such as rhyming عمر and شعر—دزد and درد which however is not very vicious, and has been used by several Poets.

6. Disagreement is the اشباع * when the روي is مقيد such as كامل and تجاهل

7. Disagreement in the حذ such as نور and دور The three last kinds of defects are called *Se-nád* سناد

8. *Ee-ta* ايطا in Arabic, and in Persian *Shá-ye-gon* شايگان is repeating same word in verses in one sense; but when it is repeated with different significations, it is not called *Ee-ta*, being of the nature of *Tuj-nees* تجنيس *Ee-ta* is of two kinds, 1 *Khe-fee*, and 2, *Je-lee*.

1. *Khe-fee* خفي is when the repetition is not striking, such as دانا and بينا or حيران and سرگردان &c.

2. *Je-lee* جلي is when the repetition is apparent, such as دردمند and حاجتمند or ستمگر and فسونكر &c. And such as ا and ن occurring together in the words ياران and دوستان and such as ي and ن in the words سيمين and زرين and such as ها in the words گلها and باغها and such as بكرد and نكرد and بكن and مكن and را and مرا

* See page 156, line 14.

This second kind of *Ee-ta* is very inelegant, and can never be admitted in the same distich; but after the intervention of some distichs, it may be allowed in a *Ká-see-deh* or *Ghuz-el* or *Ke-taá*.

9. *Tuz-meen* تضمين is when the sense of the rhyme rests upon what is to follow, as in this tetrastich of Ameer Khusro:

در حسن ترا کسي نماند الا
خورشيد که هر صبح برون آيدتا
خدمت کند و پاي تو بوسد اما
نايي تو بسوي او که تا بوسد پا

10. When the rhyme of a *Ká-see-deh* or *Ke-taá* undergoes a change, and which is a very great deformity, unless the alteration is designed and pointed out, as in a *Ká-see-deh* of Sheikh Azoo-ree, beginning thus:

نماز شام که ازگردش قضا و قدر
زبام چرخ با فتاد خسر و خاور

After some distichs, he then points out the change of the rhyme:

بناي قافيه را يک الف زياده کنم
بشرط انکه نگيرند خورده اهل هنر
سوال کرده‌ام از نوروزيده ابرار
که اي بذات تو آورده کاپنات اقرار

11. *Tuk-rár Cá-fe-yeh Má-mool* تکرار قافیه معمول or repetition of the *Má-mool* rhyme. The *Má-mool* rhyme is formed either by separating or by compounding; the latter, as in the following distich of Háfez:

میکشي و بغمزه میگویی
توبه کردي زعشق یانه هنوز

The *Mut-lá* of this *Ghuz-el* is

مستم از بادهٔ شبانه هنوز
ساقي ما نرفته خانه هنوز

And also in the following tetrastich of the author of this treatise:

گرشمع نه دلجوبي پروانه کند
بر آتش او ز دور پروانه کند
فریاد زشمع من که در آتش عشق
پروانه صفت سوزم و پرو انکند

The other kind is when a word is divided into two parts, one of which is made *Cá-fe-yeh* or rhyme, and the other becomes ردیف as in the following tetrastichs of Shums eddeen of Delhy, the author of this treatise.

هرقدر او عتاب و نازارد
دل بیچارهٔ ام نیاز ارد
به که آن دلربا برغم رفت
بعد ازین خاطرم نیازارد

Both these kinds, when skilfully managed, are great beauties in poetry; but when repeated, or introduced injudiciously, become deformities.

Of the Distribution of the Cá-fe-yeh, *according to the Measure.*

Khá-leel Ebn Ahmed has limited the *Cá-fe-yeh* to two quiescents, as has already been intimated in the commencement of this treatise; and, according to this rule, *Cá-fe-yeh* cannot exceed four kinds.

1. When the two quiescents occur without any intervention, as in the following distich of Se-nà-ee:

نایب مصطفي بروز غدیر
کرده درشرع خود مراورا مِیر

This kind of *Cá-fe-yeh,* is called *Mo-ta-rá-dif* مترادف

2. When the two quiescents are separated by an accented letter, thus:

درصف رزم پاي او محکَم
و زپي امر جان او محرم

This kind is called *Mo-ta-wá-tir,* متواتر

3. When two accented letters occur between the two quiescents, as in the following distich of Khá-cánee:

جوشن صورت برون کن در صف مردان درای
دل طلب کز دار ملک دل توان شد پادشا

The letter د in پادشا in scanning is accented. This kind of *Cá-fe-yeh* is called *Mo-te-dá-rek* متدارک

4. When three accented letters intervene between the two quiescents, as in the following distich of Se-ná-ee:

زور اوبت شکن زرو زازل
دست او تیغ زن براوج زحل

This kind of *Cá-fe-yeh* is called *Mo-te-rá-keb* متراکب

Mo-te-ká-wus متکاوس is when four accented letters intervene between the two quiescents, which is common in Arabic, but not allowable in Persian poetry.

Of Re-deef ردیف

Re-deef signifies an independent word or words which are introduced at the end of hemistichs or distichs after the rhyme is completed, as in the following distich of Ze-hoo-ree:

در آه و ناله تقصیري نکردم
چه حاصل فکر تاثیري نکردم

According to Nás-seer-ed-deen Tou-see, the *Re-deef* is a repetition of the word without any variation of the sense; but it may be used throughout a *Ká-see-deh*, either with one, or with various significations.

All, excepting Nás-seer-ed-deen, agree that the *Re-deef* ought to have a signification in itself, independent of the rhyme. And it is allowable for the hemistich to be composed solely of the *Cá-fe-yeh* and the *Re-deef*, as in the following tetrastich of Jami:

من درغم هجر و دل بدید ار تو خوش
تن درغم هجر و دل بدید ار تو خوش
تا کی چشمم سرشک حسرت ریزد
اندرغم هجر و دل بدید ار تو خوش

Any change in the *Re-deef* is not allowable, unless the intended alteration is pointed out, as in a *Ká-see-deh* of Kemál Is-máeel, beginning thus:

سپیده دم که نسیم بهار می آمد
نگاه کردم و دیدم که یار می آمد

After some distichs in the *Ká-see-deh*, he thus points out an alteration of the *Re-deef*.

زبهر فال زماضي شدم بمستقبل
که برا نام چنين خوشگوارمي آيد

Há-jeb حاجب is that kind of *Re-deef* which is introduced between two rhymes.

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